

The Catholic School Journal

An Educational Monthly for Teachers and Pastors.

VOL. IV.
No. 2.

MILWAUKEE, WIS., MAY 15, 1904.

[Entered as second
class mail matter.]

Educational Topics.

Irish History in American Schools.

✱✱✱ A pamphlet has been written by the Rev. J. J. Burke of Bloomington, Ill., in which he makes an eloquent and forcible plea for the teaching of Irish history in American parochial and public schools. After briefly touching upon the value of the study of history in general and its influence for the broadening of all culture, the writer proceeds to explain the "necessity" for teaching and benefits to be derived from the study of Irish history in particular. The Irish question, like the Irish man, he declares, is persistent and universal. "Especially is this true in our own country. The Irish question ever confronts us. Large numbers of American citizens are Irish by birth; still more are Irish by descent. During the last hundred years about five millions landed on our shores from Ireland. These, with their descendants, form no inconsiderable portion of our population. Hence it becomes a matter of necessity for all Americans to know something about Irish history. It has been neglected too long. It is our duty to remedy this."

Father Burke refers to erroneous impressions that abound concerning Ireland and her people in almost every period of her history. Misrepresentations pass current for authentic facts owing to the tainted sources of historical lore from which the English-speaking and reading world draws its false and inadequate views of Ireland, past and present. This, too, is the origin of the popular ignorance that prevails with regard to the great heroes and glorious events with which the name and fame of the Emerald Isle are indissolubly linked. Hence the imperative need, as Father Burke sees it, of teaching American descendants of Irish ancestors something of the true greatness and glory of the race and country from which they sprang. He can discern no reason why every parochial school for children of Irish stock should not have the study of Irish history on its curriculum. And even the public schools, adds the writer, would do a commendable thing if they devoted some "time to Irish history."

Bishop Shanahan on Free Parochial Schools.

✱✱✱ I believe that the great need, at the present time, is free schools for our Catholic children. In many parts of the country the pupils are required to pay. In school, a certain fixed sum, weekly or monthly, for their education. This regulation keeps many children out of our Catholic schools, and it throws the whole burden of maintaining the school upon the parents of the pupils who attend it. Now, a parochial school is an essential part of a well-regulated parish, and the duty of supporting it devolves on the community—on all the members of the parish alike. Pastors will sometimes say in extenuation that none are excluded from the school. This may be; but we all know that our people have a horror of being placed in a pauper class, and will generally send their children to a public school, when they cannot afford to pay the required tuition at the Catholic school. In some parishes, parochial academies are conducted for the children of the wealthy; the parochial school is free and is known as "the poor school," and is maintained from the income of the academy. This arrangement is calculated to beget odious castes in a parish and to keep the children of the poor always in a separate stratum or section of society. The parochial school should be first class in every respect, better than the best academy, and free to all. The teacher should not be obliged to collect money for tuition; the children should not be asked for money in school; the cost of maintaining the school should come from pew rents, monthly collections in church, or from other sources of revenue.

Testimony from Without.

✱✱✱ It used to be thought that whoever pointed out the shortcomings of our public schools, especially on the side of moral and religious training, was the enemy of the schools, the friend of darkness, and the apostle of all sorts of mysterious disaster; but one of the things that strike the most careless observer nowadays is the frequency with which school teachers and lecturers before teachers' conventions deplore the manifest unfitness of the secular school to prepare young people for the duties of life, says The Ave Maria. Mr. A. Hardy Penn, discoursing before the Milonian society at the Brooklyn Teachers' Club, said:

"The great Roman Catholic Church steadily maintains that our state system is so defective on the moral side that the Church ought not to submit its children to such educative processes. It is unquestionably right in the contention that the whole public school system is morally a negation. . . . The great company of educators needs to be warned that 'morality' must be specifically taught in the public schools. Righteousness is essential to a people's very existence. Righteousness does not come by nature, any more than reading or writing does. Somebody must teach it." Mr. Penn seems to be of the opinion that ethics without dogma is an available remedy; but, "if it should prove otherwise, ethics with dogma will be taught to children in schools supported by parents independent of public schools. For moral teaching stronger and more effective than the influence of a single home will be soon demanded by the bulk of the people."

Discipline and Character Building.

✱✱✱ In a recent article on the subject of "The Ideal College," the writer commented upon the desirability of cultivating a spirit of manly independence among students. He instanced the Rugby system pictured by Thomas Hughes in his Tom Brown as illustrative of excellent results, and pointed to the necessity of having the discipline of the college presided over or controlled by a priest of broad and gently firm character, who could sympathize with the students and by winning their affection direct them along the lines of right conduct.

None will question the beneficent influence of a certain freedom under the paternal watchfulness of a superior who substitutes the love of a conscientious parent for the "espionage" system of a prefect performing the task of headmaster from a sheer sense of duty. In many of our colleges, controlled by religious, the paternal direction which favors the development of character under a system of honor recommendation is carried out, and where that system does not suffer from a desire to hold the pupils for their money's worth, it is necessarily successful.

But it would be a gross mistake to apply the system of training suggested for a secular boys' school or boarding college, to schools for children or in most cases even to those for grown-up girls. A boy's character is mostly formed—so far as its bent and quality are concerned—at the age of fourteen or fifteen years. After that you may lead him or you may drive him, you cannot form him or transform him, unless in so far as his nature is capable of being altered by reflection. With the child, or with the girl whose development takes place mainly through the channel of the heart, the case is different. We have before us a small volume recently published, *De la Direction des Enfants*, by a French priest who has for many years had the charge of an educational establishment for children. He advocates a system of spiritual training for the young which admirably approves itself by the reasons he assigns and by the results which it has produced under his own eyes. That system takes for its central aim the habit of self-control cultivated with unrelenting perseverance by definitely though gently enforced practices of piety. No liberty of choice in the work of self-conquest, because it is a necessity for ultimate happiness and the right use of freedom; nor in the selection of the methods, because the child can be no judge of what is of use and benefit to its character. But the object of the warfare with self, which is forced on the young mind and will, is liberty and its full enjoyment when the right use of it has become a fixed habit. That ought to be invariably the first stage in the child's education. When that stage has reached its period, then the "honor" and "freedom" and "not too much piety" system will be the testing of the good boy and the last resort for the improvement of the spoiled boy; whereas for the girl, if she have the habit of good, she will seek the privilege of cultivating it by the very approbation of her heart; and if she have not that habit, liberty will make her a shrew not to be tamed but by the hard strokes of misfortune.

But again, "enforced practices of piety" must not be understood to mean the hard insistence on mechanical practices which the heart is not taught to appreciate. A girl may thus be led to hate piety and to weary of attending chapel. We must create motives in the young heart; and this is the supreme wisdom of the educator.—Am. Ecc'l. Review.

Father Higgins States the Case.

✱✱✱ The "Right Principle for a Fair Solution of the School Question" is stated concisely as follows by Rev. E. A. Higgins, S. J.: It should be the aim, as it is the strict duty of a government, to respect the rights of conscience of all its citizens, and therefore to provide impartially for all a system of schools in which all should enjoy equal religious rights. Every school that does the work of education in a way to satisfy the requirements of the state in all the secular branches of instruction, is entitled to state support, no matter to what religious denomination the school managers may belong. The state schools which teach no religion and are therefore fatally defective, are nevertheless supported out of the public taxes, solely for the work of secular instruction. In all justice then, the religious schools, if they give the same amount of secular instruction as the others, are entitled to the same support for the secular instruction they give. Why not? Can any man except an unreasoning bigot see why they should not be treated alike?

If, in addition to the secular instruction required by the state, the religious schools also teach religion, because the parents want it, the state can have no objection. It will not pay for the religious instruction, but it will not hinder it, because it has no right to do so. The parents want it and are willing to pay for it. What can be more just or more sensible than this plan, "An Equal Wage for Equal Work"? Let the Catholic or Anglican or Methodist school do the same work in secular instruction as the state school, and why should it not receive the same pay from the state for work which fully complies with the requirements of the state? If this principle can be adopted in England, why not in the United States? Let us all take our stand on this platform. "The Same Pay for the Same Work."

That seems to offer to the people of the United States the fairest, and under present circumstances, probably the only feasible, solution of the school question.

Boy Choir Organization.

PROF. FRANCIS O'BRIEN, CHOIRMASTER, BOSTON, MASS.

IF the pastors only realized how easily a fine boy choir could be organized, and how quickly the boys' voices could be trained to a good degree of excellence, the recent edict of Pius X. would find in a comparatively short time a great number of boy choirs in our own Catholic churches. I am an enthusiast on the boy choir question. For over fourteen years I have been organist in churches employing mixed choirs, the last being the Church of the Gesu, Philadelphia, where I played ten years, but in all my experience here and abroad I never heard any tone as exquisitely pure and sympathetic as the boy soprano is capable of producing.

It is a highly interesting study. Boys are delightful to train. Just as soon as they realize that they can produce sweet tones, they enter into the work with enthusiasm, and looking at the matter in a sentimental light, they literally laugh with you or weep with you as the case may be; in other words, if the service is well rendered they are happy, if badly rendered, the reverse.

Now the idea of a boy choir oftentimes meets with great opposition. Why? There are some good reasons, the first being that when boys sing as boys the tone is harsh, owing to the boys using their chest instead of head voice. Another reason is that we Catholics know very little about choirs. If we did there would never be such a thing as a mixed choir.

Of course the boys must be properly trained. A mild form of discipline is necessary to maintain order; but I claim, and I am supported by eminent authorities, that for quality of tone, depth of sentiment, interpretation and ensemble, the boy choir surpasses any mixed choir extant.

Let me tell you of what has been accomplished in little over a year at the mission church right here in Boston. Mr. William J. Finn organized the choir. He brought it to a high standard of excellence. It was an innovation in a Catholic church to have a regular choir of boys. There were many sanctuary choirs, but a boy choir to sing the entire service—that was undreamt of.

He resigned, and became a member of the Paulist community in St. Thomas College, Washington, and I came from Philadelphia and took charge.

In addition to continuing the exercises tending towards a pure soprano tone, in which I have achieved success, much new matter was studied, and I say that these boys learn twice as rapidly as any mixed choir in any place.

The School Sisters of Notre Dame, than whom there are no better teachers anywhere, drill these boys daily in sight-singing. They usually rehearse daily from 3:30 to 4:30 and the Easter program was a revelation to the strongest opponents of the boy choir.

I shall not continue referring to them, but I give the above as a practical illustration of what may be accomplished.

Of course the boys' voices are not perfection but they are getting nearer every day. A parochial school is simply teeming with candidates for a boy choir. The very ones who are most against the suggestions of the recent encyclical will become earnest converts to and advocates of the boy choir after they fully realize its magnificent possibilities.

Certainly in all England the majority of churches have boy choirs. I have heard exquisite boy voices in Manchester, and the many writers on the boy voice in England and elsewhere attest its marked superiority over the female soprano.

I hope later to explain fully the process by which the coarse reedy chest voice of the boy is entirely eliminated and the indefinably sweet head or upper thin tone takes its place. A choir of forty boys and twenty men would be fine.

I have a choir of over a hundred and no inducement could influence me to give up the boy choir in preference to the mixed, and no boy choir organist of any ability would care to make the change.

Class Mottos.

1. *Ad majorem Dei gloriam*—To the greater glory of God.
2. *Non palma sine labore*—No victory without labor.
3. *Da mihi scire quod sciendum est*—Give me to know what ought to be known.
4. *Finis coronat opus*—The end crowns the work.
5. *Festina lente*—Make haste slowly.
6. *In tenui labor*—There is work in small things.
7. *Non incantus futuri*—Not heedless of the future.
8. *Virtus sola cassis*—Virtue is the only shield.
9. *Non scholae, sed vitae*—Not for school, but for life.
10. *Esse quam videri*—To be rather than to seem.
11. *Gradatim*—Step by step.
12. *Non nobis solum*—Not only for ourselves.
13. Onward and Upward.
14. Seek wisdom.
15. Climb though the rocks be rugged.
16. Thus ends our first lesson.
17. Faith, Hope, Charity.
18. By our efforts we hope to rise.
19. More beyond.
20. Conquering and still to conquer.
21. Honors wait at labor's gate.

* * *

The Right Place for Drill.

Habit gains strength by repetition of the act. Penmanship is a habit of the hand, and so are knitting and sewing. As the habit is perfected we become less and less conscious of the act and finally do it unconsciously. This is a very important principle in education. Mechanical processes, like speaking, writing, spelling, etc., must be made mechanical. Here is the right place for mechanical teaching by means of drill. These processes should be made almost wholly unconscious in children. It is practice, not learning the rules, that accomplishes the result. These processes should be made reflexes; as the spinal cord is the organ for reflect action, we might almost say that spelling ought to be made a function of the spinal cord, like knitting and sewing. A child has not been properly taught to spell a word if he can spell it only when he watches the spelling; he ought to be able to spell it correctly unconsciously. All mental energy spent in watching one's spelling, punctuation, pronunciation, etc., is wasted. If the schools will train children to speak, write and spell almost entirely without conscious thought of these processes, they will set free mental energy for purposes of thinking, which is equivalent to "furnishing brains" to pupils.—*T. M. Balliet*.

* * *

How to Read the Heart of a Boy.

1. Study his parentage and home influences.
2. Observe closely his likes and dislikes, aptitudes, temper, companions, reading.
3. Converse with him often in a friendly way.
4. Ask as to his purposes and ambitions.
5. Lend him books.
6. Interest yourself in his sports.
7. Speak to him of lessons in the lives of good men.
8. Tell him of your struggles in boyhood or girlhood with adverse circumstances.
9. In brief, be his friend; when he leaves school and neighborhood, keep informed as to his whereabouts by correspondence.—*Western School Journal*.

* * *

*The sum of all that's good and meet—
The sweetest songs from poet's lyre,
The noblest thoughts that bosoms fire—
Let all as one my Lady greet:
Let all as one their voices raise
In music sweet beyond all strain
Of earthly sound, and in refrain
Sing out my Lady's love and praise.*

—*Brother Azarias.*

❧❧ Preparing the Closing Exercise Program. ❧❧

Essays, Delsarte Movements, Recitations to Music, Tableaux. Etc.

IT is never too early to begin to prepare for the exercises that will take place at the close of the school year. In fact, it is well to have an eye for these when the school year begins. Some teachers draw from all the Friday afternoon exercises of the entire school year, selecting the best for the closing day. Now as to these exercises the following suggestions are offered:

1. Do not bring forward the school studies in the program, for the occasion is one that will draw the parents with the expectation of pleasure, and you must meet that expectation. If desired, an exhibition of students' work, drawing, composition, examination papers, etc., may be arranged in one of the rooms of the school for inspection by parents and friends on the last day or the day after the exercises.

2. There must be a certain dignity to the exercises. Do not have blacking up of faces, or performances that will make friends of education ashamed. Aim to have the good opinion of the better class who attend.

3. There must be appropriateness; the material you have must be considered carefully; the younger pupils must have suitable things to say, the big boys may give Webster's speeches, and the like. Make it a point, also, to get some humorous selections into the program.

4. Music, dialogues, recitations, compositions and fancy drills (as with flags, etc.) will constitute the staple of the exercises.

5. Select bright and beautiful songs, and, if you can, get a piano or a cabinet organ; practice until they sing well, which depends on the music. Have an appropriate opening piece sung by all.

6. Dialogues are always popular; three or four short ones can be managed; drill on them until they go off well. Where a hall with a stage is not available, a wire can be stretched from side to side of the school room and a curtain hung on that; a screen answers if there is no door behind the stage.

7. Recitations must be short; thus you can bring up a good many pupils; one piece with eight stanzas can be given to four girls; they all come on the stage at once; one speaks two stanzas, another two more, and so on.

8. Eighth grade, high school and academy graduates should always present a few good, short essays, and even in the case of primary school exercises compositions can be used if they are short, interesting and deal with some actual experience or observations of the pupil. In small towns a composition on something of local interest, like a recent fair, a public building, or the fire department, will attract the audience.

9. Drills are always pleasing; fan drills, scarf drills and flower drills by girls in their white dresses are irresistible. For the boys, military drills with wooden guns or wands, dumb-bell and Indian club exercises are equally attractive. (*March Bros., Lebanon, O., offer a varied line of good drill books, dialogues, plays, speakers, etc. Send for their free catalogue. Also note their special offerings in advertisement on another page.*)

GENERAL SUGGESTIONS.

(1) Begin beforehand and have everything planned out; settle now who is to have a composition, who a recitation, etc. Drill before school and after school; determine there shall be no prompting needed.

(2) Appoint an executive committee of graduates or older pupils to attend to certain details, to the programs, to invitations, to seat the people, the getting of chairs, the decoration of the hall or school rooms, the construction of a platform, etc.

(3) In smaller schools invitations can be written by the older pupils; so can programs. Have the invitations sent out or delivered, signed by the committee of pupils; send them to all parents and friends of the school.

(4) Do not let the exercises take up too much time; two hours should be the limit. Be prompt in beginning and let one exercise follow another with rapidity. It is not necessary to "call off" the performers; as all have programs they will know who is speaking and his theme. Let, therefore, a speaker be ready, at the edge of the platform, to ascend as the other descends; that is, "rush things."

(5) Impress on the pupils that they are to have a good time; fill them with courage. Don't tell them they going to fail, but that they are going to succeed. And don't get nervous and excited; keep cool. If a boy fails, say, "You are excused, next;" or call for a piece of music. Don't let such an incident upset affairs.

(6) Remember to give the children of the poor and humble as good a chance as those better off pecuniarily. Don't insist on any special kind of garments; encourage the wearing of such as they have and not the purchase of new ones; this is often a very serious matter.

(7) Determine to make the occasion not only a pleasant one, but one that shall cause the school to stand higher in public esteem. A jumble of things won't accomplish this.

(8) The Reverend Pastor of the school will be present, of course, to confer diplomas and address pupils and audience. It is a good idea, also, to have some prominent man of the parish make a few remarks.

(9) The closing number should be a vocal selection in which all can join.

SUGGESTIONS AS TO ESSAYS.

As stated above, graduates of eighth grades, high schools and academies should evidence something of their scholarship by presenting short and well-prepared essays. Where the graduating class is large there should be competition for places on the program. Four good essays are generally enough, and in no case should the number exceed six. These should be interspersed with music and other features.

Suitable subjects for these essays are easily obtained. We might mention, by way of suggestion: "Cardinal Newman," "Genius and Ambition," "The Power of Music," "Christian Womanhood," "A Hero of Two Continents—Lafayette," "A Swordless Conqueror—Daniel O'Connell," "Germany's Great Catholic Layman—Herr Lieber," "Trees, and Why They Should Be Preserved," etc., etc.

A popular idea in the matter of graduation exercises, is to have them center about a general theme. Suggestive themes are: "The Women of Shakespeare," "The Life of Pope Pius X.," "American Statesmen," "Catholic Missionaries and Explorers," "Noble Women of History," "Catholic Laymen of the Last Decade."

Another very good idea is to take for the subjects of the essays, suggestive quotations from the poets and develop same. In this it is of course essential that the pupil comprehends fully and accurately, the meaning of the poet. Some quotations that have been used, or might be suitable for this purpose are:

*"How'er it be, it seems to me,
'Tis only noble to be good,
Kind hearts are more than coronets,
And simple faith than Norman blood."*

—Tennyson.

*"Rugged strength and radiant beauty,
All combined in nature's plan;
Humble toil and heavenly duty
May ever form the perfect man."*

—Hale.

*"What cannot art and labor achieve
When Science plans their toils to relieve."*

—Beatty.

"How oft from books apart the thirsting mood,
May make the nectar it cannot find."

—Lake.

"The creation of Beauty is Art."—Emerson.

For the structure that we raise,
Time is with materials filled;
Our todays and yesterdays
Are the blocks with which we build."

—Longfellow.

"And music, too—dear music! that can touch
Beyond all else the soul that loves it much."

—Moore.

"The mind that ocean's secrets knows,
Perfumes the lily, paints the rose,
That counts each star that shines above,
Alone can fathom mother's love."

—Turner.

"Our father's God! from out whose hand
The centuries fall like grains of sand,
We meet today, united, free,
And loyal to our land and Thee."

—Whittier.

"Be taught of God; He is deep wisdom's well,
He is of love the eternal fountain-head,
The truth with which the highest thought is wed;
With Him pure faith and hope must ever dwell."

—Bishop Spalding.

"They know not God, who separate the muse
From faith, and strip his holy temple bare
Of beauty; for the soul cannot but choose
To twine its love with all that's pure and fair;
And into dreams of other world's infuse
The glow of what on earth is sweet and rare."

—Bishop Spalding.

DELSARTE AND CONCERT RECITATIONS.

Concert recitations, recitations to music and recitations accompanied by pantomime or Delsarte movements, are always attractive features on a program, especially when well-directed.

There are several ways of presenting the pantomime with recitation. One way, is for a single voice or chorus to sing the words, while a pupil on the platform pictures the words with appropriate gestures. Another way is, to have someone recite the words through the pantomime or Delsarte movements.

As to how to go about teaching pantomime: We may suppose a chorus of pupils is to sing or recite the words of "Home, Sweet Home," while nine girls are to pantomime it. Give each one of the nine girls a copy of the poem and insist that each learn the words by heart. Now take the first verse and show them the gestures for it. Go over them until they know them perfectly. Talk of the meaning of the gestures, the appropriateness to the lines. In this way take each verse. About three rehearsals like this will be necessary; then let them rehearse with the chorus, possibly twice. The change from hearing the words sung instead of recited will not be a serious one, you will find. The nine girls may wear ordinary dresses if the pantomime is given in a daytime entertainment, if an evening, let them, if possible, wear white cheese cloth dresses made with "angel" sleeves, or let them be draped in sheets. Decorate the platform with palms and ferns. The girls may stand similar to this, so that each one is seen:

x x x x
x x x x x
(front)

We present the poem below with the pauses marked for recitation purposes. The emphasis is too obvious to need dwelling upon. When recited the tones should be full of tenderness and feeling. Use low tones. The pauses in the several chorus parts are marked differently for variety. Below the poem, we give the gestures that should accompany each line of the poem:

1. 'Mid pleasures | and palaces | though we may roam |
2. Be it ever so humble, | there's no place | like home; |
3. A charm from the skies | seems to hallow us | there, |
4. Which seek through the world, | its ne'er met with | elsewhere; |
5. Home! | home! | sweet, | sweet | home! |
6. There's no place like home, | there's no place | like home. |
7. An exile from home, | splendor | dazzles in vain; |
8. Oh, give me my lowly thatched cottage | again. |
9. The birds | singing gaily | that came at my call; |
10. Give me them, | and with the peace of mind, | dearer | than all. |
11. Home! | home! | sweet, | sweet | home! |
12. There's no place | like home, | there's no place | like home. |
13. How sweet, too, | to sit | 'neath a fond father's smile, |
14. And the cares of a mother | to soothe | and beguile, |
15. Let others | delight | 'mid new pleasures | to roam, |
16. But give me, | oh, give me, | the pleasures of home! |
17. Home! | home! | sweet, | sweet | home! |
18. There's no place like home, | there's | no place like home. |
19. To thee | I'll return, | overburdened with care; |
20. The heart's dearest face | will smile on me | there, |
21. No more | from that cottage | again will I roam, |
22. Be it ever so humble, | there's no place | like home. |
23. Home! | home! | sweet, | sweet | home! |
24. There's | no place like home, | there's no place | like home. |

Pantomime Movements for Above.

1. Right hand extended at shoulder level at right oblique, palm down, eyes are in same direction. Make a very slow gesture.
2. Clasp hands at chest, face lights up with pride and happiness.
3. Right hand ascend high at right oblique, palm of hand is toward face. Let the fingers be spread a trifle.
4. Slowly bring hand down and in toward body, then carry out at right oblique. Slightly shake head with a little smile.
5. Carry both arms out front, palms are up; one arm may be a little higher than the other.
6. Slowly bring both hands to chest, and let them remain outspread on chest.
If the song is used, have a musical interlude between every two verses. During this interlude the girls may let hands hang at sides.
7. Let the right hand sweep out at side, palm vertical, while head turns left. This is a gesture of negation.
8. Clasp hands at chest with imploring look.
9. Let hands ascend at right oblique, eyes are the same.
10. Bring left hand down, clasp it with right and let both clasped, ascend at left oblique; sway body around left.
11. Bring left hand to chest, and carry right hand out front, palm up.
12. Carry left hand out also.
13. Let right hand descend to about knee level, palm down.
14. Bring same hand up to brow and across brow from left to right.
15. Throw both arms wide out at sides.
16. Clasp hands at mid-front, a little way from body. The face must continuously light up. Tell the pupils to take good long breaths; they will help.
17. Put one hand over the other on chest.
18. Slowly let hands fall at sides.
19. Both arms stretched front, palms up.
20. Bring hands in toward body, then carry both out again, palms down.
21. Carry left hand to chest, lay right on side of head, tip head, look upward.
22. Slowly drop both hands at sides, drop head.
23. Clasp hands at chest.
24. Carry both arms out front, palms up. Hold to the very end of music or recitation.

Recitations to Music.

A very impressive number for a program is "Rock of Ages," presented by concert recitation and accompanied by music. Here the effectiveness may be increased by having a tableau in the background of a darkened stage. It is comparatively easy to arrange the setting: a large frame cross, covered with white cloth, inserted in a rocky formation that may be built up of boxes covered with brown canvass. A "foot scene" of waves dashing on the rocks may be added, or not. The maiden who clings to the cross should be dressed in flowing "angel" costume.

In the poem which follows the quoted words had best be sung, all else recited. The melody should be played through once before the beginning of the recitation. The accompaniment, *pianissimo*, should run through the entire poem, being definite, and *piano* only on the quoted lines.

"Rock of ages, cleft for me,"
Thoughtlessly the maiden sung,
Fell the words unconsciously
From her girlish, gleeful tongue;
Sang as little children sing;
Sang as sing the birds in June;
Fell the words like light leaves down
On the current of the tune—
"Rock of ages, cleft for me,
Let me hide myself in Thee."

"Let me hide myself in Thee,"—
Felt her soul no need to hide;
Sweet the song as song could be,
And she had no thought beside.
All the words unheedingly
Fell from lips untouched by care,
Dreaming not that they might be
On some other lips a prayer—
"Rock of ages, cleft for me,
Let me hide myself in Thee."

"Rock of ages, cleft for me.
'Twas a woman sung them now,
Pleadingly and prayerfully:
Every word her heart did know.
Rose the song, as a storm-tossed bird
Beats with weary wings the air;
Every note with sorrow stirred—
Every syllable a prayer—
"Rock of ages, cleft for me,
Let me hide myself in Thee."

"Rock of ages, cleft for me,"
Lips grown aged sung the hymn
Trustingly and tenderly—
Voice grown weak and eyes grown dim.
"Let me hide myself in Thee,"
Trembling though the voice and low,
Rose the sweet strain peacefully
Like a river in its flow.
Sang as only they can sing
Who life's thorny paths have passed;
Sang as only they can sing
Who behold the promised rest—
"Rock of ages, cleft for me,
Let me hide myself in Thee."

"Rock of ages, cleft for me,"
Sung above the coffin-lid;
Underneath all restfully
All life's joys and sorrows hid.
Nevermore, O storm-tossed soul,
Nevermore, from wind or tide,
Nevermore from billows' roll
Wilt thou need thyself to hide.
Could the sightless, sunken eyes,
Closed beneath the soft gray hair,
Could the mute and stiffened lips
Move again in pleading prayer—
Still, aye still, the words would be,
"Let me hide myself in Thee."

Another selection that can be presented in this manner with good effect, is *The Angelus*. It is comparatively easy to adapt a musical accompaniment for this. *Angelus* bells may be softly sounded as the word "*Angelus*" is recited. Still another selection for concert recitation, and if desired, for soft musical accompaniment, is Father Ryan's "*At the Golden Gates of Vision*." Suitable music may be adapted for both these selections.

Ring soft across the dying day,
Angelus!
Across the amber-lit bay,
The meadow flushed with sunset ray,—
Ring out, and float, and melt away,
Angelus.

The day of toil seems long ago,
Angelus!
While through the deepening vespers glow,
Far up where holy ill is blow,
Thy beckoning bell-notes rise and flow,
Angelus.

Through dazzling curtains of the west,
Angelus!
We see a shrine in roses dressed,
And lifted high in vision best,
Our very heart-throb is confessed,
Angelus.

Oh, has an angel touched the bell,
Angelus?
For now upon its parting swell
All sorrow seems to sing farewell,
There falls a peace no words can tell,
Angelus!

For concert recitation without music, an excellent selection is "*Hymn of Nature*." It offers opportunity for

good elocutionary work, and is probably better suited for boys than girls, though either may give it. Let it be given by a class of six,—a verse each—and let the last verse be spoken by all in concert.

God of the earth's extended plains!
The dark green fields contented lie:
The mountains rise with holy towers,
Where man might commune with the sky:
The tall cliff challenges the storm
That lowers upon the vale below,
Where shaded fountains send their streams,
With joyous music in their flow.

God of the dark and heavy deep!
The waves lie sleeping on the sands,
Till the fierce trumpet of the storm
Hath summoned up their thundering bands
Then the white sails are dashed like foam,
Or, hurry, trembling, o'er the seas,
Till, calmed by Thee, the sinking gale
Serenely breathes—Depart in peace.

God of the forest's solemn shade!
The grandeur of the lonely tree,
That wrestles singly with the gale,
Lifts up admiring eyes to Thee;
But more majestic far they stand,
When, side by side, their ranks they form
To wave on high their plumes of green,
And fight their battles with the storm.

God of the light and viewless air!
Where summer breezes sweetly flow,
Or, gathering in their airy might,
Thy fierce and wintry tempests blow;
All,—from the evening's plaintive sigh
That hardly lifts the drooping flower,
To the wild whirlwind's midnight cry,—
Breath forth the language of Thy power.

God of the fair and open sky!
How gloriously above us springs
The faded dome of heavenly blue,
Suspended on the rainbow's rings!
Each brilliant star that sparkles through,
Each gilded cloud that wanders free
In evening's purple radiance, gives
The beauty of its praise to Thee.

God of the rolling orbs above!
Thy name is written clearly bright,
In the warm day's unvarying blaze,
Or evening's golden shower of light,
For every fire that fronts the sun,
And every spark that walks alone,
Around the utmost verge of heaven,
Were kindled at Thy burning throne.

God of the world! the hour has come,
And Nature's self to dust return:
Her crumbling altars must decay;
Her incense fires shall cease to burn;
But still her grand and lovely scenes
Have made man's warmest praises flow;
For hearts grow hollower as they trace
The beauty of the world below.

Tableaux.

The seasons of the year, Spring, Summer, Autumn and Winter, are very suitable subjects for tableau purposes, and are easily arranged.

Spring is a little child dressed in green, of a light but brilliant tint. She is holding in her hands a basket filled to overflowing with flowers, some of which are also lying at her feet.

Summer, a young girl, is holding an apron of summer fruits mingled with roses and green leaves, with which she is also crowned.

Autumn, a smiling young woman, in dress of crimson, crowned with corn and poppies. A long branch of the vine, laden with grapes, is thrown across her shoulder, and in her arms she holds a cornucopia filled with fruits and flowers, a sickle and sheaf of grain are at her side.

Winter should be represented by a person made up as an aged man, with white hair and wrinkled face. His bent and stooping form covered with a long brown coat. On one shoulder he bears a faggot of dry sticks, and in his hand an axe. His brown garment should be powdered with masses of flour to imitate snow, and to complete the representation, pieces of small glass tubing may be attached to the edges and sides of his coat to imitate icicles.

The method of presenting the four figures will depend somewhat upon where the exercises are held. If in a hall, where there is a stage with settings, the four figures should be arranged on a series of steps, Spring being first and lowest; Winter last and highest. Separating

Spring from Summer, Summer from Autumn and Autumn from Winter, there should be arranged drop or side curtains of gauze or a sheet. The stage width can be narrowed with side scenes for this number. Thus when the stage curtain proper is raised, Spring will appear, and as each of the small curtains are pulled the successive seasons will appear.

We append verses to the seasons which may be recited or sung by a chorus of pupils during the tableau.

I come, I come! ye have called me long;
I come o'er the mountains, with light and song.
Ye may trace my steps o'er the waking earth
By the winds which tell of the violet's birth,
By the primrose stars in the shadowy grass,
By the green leaves opening as I pass.

SUMMER.

Over the fields the daisies lie,
With the buttercups, under the azure sky;
Shadow and sunshine, side by side,
Are chasing each other o'er meadows wide;
While the warm, sweet breath of the summer air
Is filled with the perfume of blossoms fair.

There's a hum of bees in the drowsy air,
And a glitter of butterflies everywhere;
From the distant meadow—so sweet and clear—
The ring of the mower's scythe we hear,
And the voices of those who make hay,
In the gladsome sunshine of the summer's day.

AUTUMN

The cricket and the katydid
Pipe low their sad, prophetic tune,
Though airs pulse warm the leaves amid,
As played around the heart of June;
So minor strains break on the heart,
Foretelling age as years depart.

The sweet old story of the year
Is spinning onward to its close,
Yet sounds as welcome on the ear
As in the time of op'ning rose.
May life for all as sweetly wane
As comes the autumn-time again!

WINTER—

A wrinkled, crabbed man they picture thee,
Old Winter, with a rugged beard as gray
As the long moss upon the apple-tree;
Blue-lipt, an ice-drop at thy sharp blue nose,
Close muffled up, and on thy dreary way
Plodding alone through sleet and drifting snows.
They should have drawn thee by the high-heat hearth,
Old Winter, seated in thy great armed chair,
Watching the children at their Christmas mirth,
Or circled by them as thy lips declare
Some merry jest, or tale of murder dire,
Or troubled spirit that disturbs the night,
Pausing at times to rouse the moldering fire,
Or taste the old October brown and bright.

The following musical selections—piano, instrumental and vocal—have been rendered at closing exercises:

FOR HIGH SCHOOL OR ACADEMY PUPILS: "March Triumphant"—Leopold de Meyer; "Marcha—Cortegio"—from La Regina di Saba—Gounod; "Scherzo Op. 31"—Chopin; "Viennoise"—Godard; "Valse Arabesque"—Lack; "Rhapsody Hongroise, No. 12"—Liszt; "Fifth Symphony"—Beethoven; "Etincelles"—Moszkowski; "Polonaise Op. 53"—Chopin; "Spinning Song" (Flying Dutchman)—Wagner-Liszt; "Marche Heroique"—Mohr (pianos and violins).

FOR GRADE SCHOOL PUPILS: "Tyroline"—Lichner; "Recollections of the Mall"—Roder; "Soldier's March"—Engleman; "Gavotte"—Gurilt; "In the Garden"—Barcarolle—Weick; "Fantasia"—Kern; "Festival Day (duet)—Streabbog; "Gypsy Rondo"—Haydn; "La Corbielle de Roses" (duet)—Streabbog; "Crown of Diamonds"—Auber; "La Violette" and "Galop"—Streabbog.

FOR VIOLINS: "Sweet and Low"—Wiegand; "The Minstrel Boy"—Variations; "Blue Bells of Scotland"—Variations; "Simple Aven"—Thorne; "Air Varie, No. 7"—De Berliot, Op. 15; "Flower Song"—Carnier; "Petite Valse"—Daucila; "Landler"—Bohn.

VOCAL SELECTIONS (SOLOS AND CHORUSES): "Dream Days"—Ashford; "Nightingale's Song"—Masse; "Now Tramp O'er Moss and Fell"—Bishop; "Je Suis Titania" (from Mignon)—Thomas; "Laudamus Fe"—Solo and Grand Chorus—Gilsen; "Dream of Paradise"—Gray; "Come, Rise With the Lark"—White; "Ave Maria"—Abt; "Awake, Awake, Awake"—Abt; "Unfold, Ye Portals"—Gounod's Redemption; "Whispering Breezes O'er the Mountains"—Gounod's Serenade; "Softly Fall the Shades of Evening"—Godfrey-Hatton; "Merry June"—Oxenford-Vincent; "Last Rose of Summer"—Moore; "America"—Smith-Carey; "Columbia, the Gem of the Ocean"—Shaw; Chorus—"The Reapers"—Clapissou.

First Communion Sunday.

REV. H. J. HEUSER.

AS the last week in the course of preparation for First Communion approaches, the necessity increases of concentrating the attention of the children upon the great act which they are to perform. In many parishes the custom exists of having the children go into a retreat for one or more days preceding the First Communion. During this time they observe silence, they pray in common, receive exhortations in the church and make their confession. They should also be drilled in the ceremonies to be observed. It is a beautiful and touching sight when the celebration in the church goes on without distraction and confusion.

If the children go home in the evenings it will not suffice to instruct them to observe silence and the other means of recollection and edification. The parents also and other members of the household should be warned not to give the young neophytes any unnecessary occasion for distraction or possible sin.

The trouble of having to hear the confessions of the children should not make us dispense with the duty of giving the parents, or any of the parishioners who desire it, an opportunity of going to the Sacraments on that day. Indeed, all should be urged to offer their Communion for the children. Let our people put aside all objections of inconvenience this once, and they will remember the day and its meaning for the rest of their lives.

When the soul is cleansed, the parents should lead the child to church with all the outward state and splendor at their command. The ceremonial of the Church, the gorgeous robes of the priest, the silver and gold of the tabernacle, all these things are so many indications of what is proper in regard to the manner in which we should approach the Blessed Sacrament. Both child and parents should be dressed in their best and purest attire. Everything about the body should remind us of the treasure that is to be encased therein.

As the children and their parents in their outward dress show forth the joy and solemn state of the occasion, so should the church and altar, the music of the choir, and the ministers in and about the sanctuary reflect the splendor and joy of the day. All this will have its lasting effect upon the young communicants, upon the people of the parish, nay, upon the priest himself.

In the journal of the venerable pastor at whose hands Prince Demetrius Gallitzin, the honored pioneer missionary of Western Pennsylvania, together with his young sister, received the First Communion, we read the following instructive account of the action: "The children were excellently prepared for their First Communion, and they came to the parish church between six and seven o'clock. I said the Mass; and after receiving the precious Body and Blood of our Lord, I opened the tabernacle, praying silently that the great grace awaiting them might be abundantly obtained. When I turned around to say the *Miseratur vestri* I saw before me the affectionate mother with her two children at her side, dressed in white. The sight touched my inmost heart, and I felt great difficulty in keeping my composure as my eyes fell momentarily upon the lovely group. I felt as if enchanted by this noble love of the princely mother and her children, with whom divine Love was about to unite itself by descending bodily into their hearts. With trembling hand I gave them all three the Holy Communion. At the end of the Mass they repaired to separate places, as previously arranged, to make a half hour's thanksgiving, each alone, in undisturbed intercourse with their Divine Master. At the end of this time I led the children out to meet their mother, who had preceded them to a tent on the lawn, decorated for this purpose. She embraced both, as they en-

(Concluded on page 57.)

Our Annual Summer Institute Number

will be issued early in June. It will contain a wide range of articles on school subjects from the pens of prominent teachers and school officials in all parts of the country. It will be especially valuable in suggestive material for Summer Institutes.

Important Considerations in Teaching Christian Doctrine.

Rev. Thomas L. Kinkead, (New York.) Author of Baltimore Series of Catechisms.

AT what age should children be brought under the influence of religious instruction? At the very earliest age at which they are susceptible of impressions. We know that memory goes back very far on the path of life and we too often forget, I fear, that each of our senses contributes its share to our knowledge and that just as soon as a child's senses are capable of their functions; just so soon is it capable of learning. It has been asked by what title shall the nineteenth century be known in the generations to come. Some have said as the age of invention. Others as woman's age and still others as the child's age. There does indeed seem to be good ground for the last opinion, if we consider all that is now being done for the child the civilized world over and contrast this with the child's position in the past, and especially its position before the advent of Christianity, or even at the present time in lands where its blessings are unknown. Legislators, educators and philanthropists have turned their attention to the child, and everywhere we see straining to control its future by possessing its present. But there is danger in this very solicitude. The family too easily imposes its own duty on the public—a willing servant. This is no less true for religious training than for other things. Do we not find that many parents now leave wholly to the school, that religious instruction which was once given at home? But taking affairs as we find them, how shall we proceed with the work intrusted to our care or imposed upon us?

We believe it essential to success in any craft to understand well the nature of the material to be worked. The child is material in our hands. We should, therefore, study its nature, attributes and possibilities. What will we find in it? The traits or the germs of them to be sure, that we find in men and women. We will find desire and attachments; emotions, fear, hope, curiosity, shame; intellectual endowments, reason, memory; moral attributes, will and conscience. The proper working of these elements is the secret of true education. These traits begin to manifest themselves at a very early age, and at a very early age, therefore, should their development and guidance begin. This is particularly true with regard to the religious sense, for the child has an innate concept of right and wrong. It is unable as yet to make for itself the classification and at this point the teacher comes to its aid to begin the work of eternity. The child has also an innate idea of authority and dependence which it so often manifests in asking for what it needs or fancies. Mere instruction, however complete, is not education. We must not fill in but draw out. We must work upon the natural abilities of the child—develop and direct them—train them to a Christian model as one trains a vine to its running guides. We must, in a word, not merely instruct in Christian doctrine, we must make a Christian.

Presuming that we have studied the physical, mental and moral condition of each child, the influences to which it is subjected, the obstacles it has to overcome, we begin the work of building up the temple of faith in a soul. I have referred to studying the particular child, for I believe that judicious personal contact between teacher and child is productive of much good. Make use of the gift of attachment. Get the child to love you, and even when compelled to punish, show that it is not your desire but your duty to do so and give, if you will, a reason for your act. While there must be a general discipline, the rule should not be carried too far. A remedy is good or bad according to the use made of it, and in matters of discipline, methods are good or bad according to the disposition and character of the subjects.

I have said that the child is born with a concept of right and wrong, and this gives us a starting point, a foundation for our instruction and at the same time indicates how the work is to begin in classifying for the child and separating the good from the evil; not indeed in an arbitrary manner, but by an explanation of the virtues and the vices, giving the cause and reasons of the distinction. One virtue might be taken at a time, and when fully understood in its entire extent and in all its bearings on daily conduct, it should be explained. Impress deeply on the mind that the mere knowledge of a virtue is nothing, that only its practice deserves reward and that there are opportunities every day in life to practice one or more virtues in numerous ways. To bring out the various aspects of the several virtues, it might be well to ask in what ways may each be practiced. Do not dwell over much on the vices—they are negative—they are the absence of virtue. Inculcate the virtues and you destroy the vices as you dispel darkness by bringing in light. It is by no means necessary to follow sin into all its ramifications that one may learn to detest and avoid it.

Study, I say, each virtue in all its bearings. Take, for example, Justice. In regard to God, it is love, gratitude, confidence. In regard to our neighbor it is honesty, fairness, obedience and even politeness. In regard to the merit of others, it is respect, reverence, admiration; or it may at times be indignation, resentment, etc. Again, take Truth. In itself it extends to accuracy, promptness. In regard to personal character, it is integrity, conscientiousness. In regard to others, it is faithfulness and candor. It may also be shown in what there is a lack of virtue; in exaggeration, for instance. With regard to others in treachery or deceit. In regard to their personal character in detraction, backbiting and the like. When we wish to stand with others, this lack of truth takes the form of trimming and time-serving; and when we wish them to stand by us, it becomes flattery and false praise. Take still another virtue, Benevolence. It is charity, kindness or self-sacrifice. In the distress of others, it is sympathy or pity. In the faults of others it is forgiveness. Or you may show how self-control, for instance, extends not alone to the appetites, but to such things as neatness in dress or general propriety in conduct.

Nor are we confined in this grouping of our subjects to virtues alone. Knowing children's fondness for history, we may make use of the feasts and ceremonies of the Church. Around the Nativity, for example, we may gather all the facts in the lives of Mary and Joseph and bring in the most sublime truths of our holy faith as incidents in the life of our Lord Himself. He indeed should be constantly before the minds of children and be the standing example to which frequent reverence is made. He should be pictured to them chiefly at their own age and be made known to them in all the perfection of His Sacred Humanity.

Permit me to make here a slight digression on the subject of examples. Examples, if they are to be used, and they ought to be used, should, after our Lord's own practice, be taken from the things children know and understand. Examples taken from ancient times and remote places, except when taken from Sacred Scripture or from well authenticated history, should be used very sparingly. Examples seemingly incredible, even when taken from books of piety, should be avoided if possible, or at least it should be explained that they are probably intended more as an illustration of certain truths than as a narration of actual facts. It is a great mistake to relate to children stories that are credible to them only as

have in a manner been imposed upon by their religious instructors, may they not be tempted to look upon much more of their instruction as a kind of pious fable and perhaps to regard the truths of religion itself as more or less fictitious and intended only for the ignorant or childish? It should be made a rule never to teach a child as such anything religious it may not believe when grown up. We have so many beautiful, true and practical examples that it seems little less than perversity to fill the young mind with falsehoods or trifles.

(To be continued in June number)

Drawing and Construction Work

Cutting Exercises

SARAH E. SCALES.

Various ends may be served by these exercises.

They may be used to teach form, size or length in connection with the number lesson. When denominate numbers, as pints, quarts and gallons, are studied, cutting paper representations of the measures will be valuable.

Placing the measures one at a time before the pupils, call for a freehand cutting. If paper is not plenty, newspapers or manila wrapping paper will answer.

When it is desired to consider size and form in connection with the number work, the comparison of the measures pint and quart, and quart and gallon, may be one of the exercises taken.

Place the pint measures before the children; call for free cutting.

Do not suggest the proportion one with another. See if it is shown in the cutting.

Cutting lengths, at first by measurement, then by estimating, may be tried.

Suggested lengths for kites or fish lines, or perhaps top strings, will heighten interest.

Figures of rectilinear shape may be cut out, or oblongs of varying proportions.

Later, when more expert, inches may stand for feet, or drawing to scale and cutting out.

The results may stand for anything, rugs, tablecloths, flower gardens, etc.

Form Cuttings

These may be of two characters, one where merely the outline is wished, to represent animals, plants or objects; the other, units of design, are used to make pleasing effects for decoration.

We will consider the first.

Look up all the familiar outline pictures of animals, domestic and wild, as chickens, ducks, swans, pig, horse, cow, camel, bear, etc.

Select those that are simplest in detail and easily recognized. The patterns may be found in children's picture books.

Make a sufficient number of pasteboard patterns of each kind, and let each child trace around on a gray paper cut into suitable shape. Then with scissors or a sharp knife, on a board, cut out the pattern, filling the open space with colored tissue paper pasted on the back of the gray paper; yellow for the chickens, etc.

Pictures illustrating life, as the two little chickens pulling at the same worm, or the beautiful swan evolved from the ugly duckling, or any subject the teacher chooses.

We have had great success with plant forms.

Outlines of fruits, large and small, oranges, apples, peaches, pears, bananas, furnish examples.

The color against the gray paper is quite effective.

Cut as before, pasting the color on the back,

Small fruits, as strawberries or cherries, may be drawn from nature and colored, each child doing one. Then these may be cut out and mounted on the same sheet of white drawing paper, and represent the whole school's work.

Autumn leaves may be treated in the same manner.

Growing plants from school garden, bean or corn seedlings, about half or whole foot in height, make good studies.

Those that are the most accurate may again cut from yellow-green paper, which is nearest to the color of the plant.

Mounted on cardboard, in book form, fourteen or fifteen inches by twelve or so, they are ready for inspection at any time.

Objects, such as vases, pots with growing plants, bells, drawing models, are in almost every school-room.

The children are delighted to draw from pictures of birds, the robin, bluebird, summer yellow bird, crow, etc., coloring as near to nature, cutting out and mounting as before.

The colored pictures advertised in the educational journals, at two cents each, are very serviceable.

Cutting for Design

Here is a wide field of work.

Squares or strips of paper folded for border may be used by selecting the various units of design and tracing around, cutting out, inserting color for a background.

The maple leaf is an easy pattern.

The ingenuity of the teacher will furnish fresh examples.

Cutting and Making Lanterns

The Chinese or Japanese lanterns may be imitated quite effectively by third or fourth grade children.

Take an oblong-shaped piece of drawing paper. Place it on the desk horizontally; the longer side to you. Mark off about an inch or perhaps three-fourths from top and bottom and fill in with solid black color, thus making the top and bottom of the lantern. The remaining portion of the paper may be variously colored, half one color and half another, or the space divided diagonally into halves or thirds, and each division filled with a separate color.

The middle section may be white or yellow, the others red or blue. Consult a Japanese fan for lantern effect.

One part may be colored entire or clouded or blended just as happens.

Do not insist on perfection, as when finished they look better than during the making.

Scrolls of black may be painted over these middle washes.

Place upon the board different scrolls and let the children choose which they think will look best on their work.

If choice of color is left to the children, variety is the result.

Choose colors that are commonly used in these lanterns, and let them put them on as they please.

When all the painting is done, on another day give scissors and call for folding into halves, the long way as painted.

Cut parallel lines from the fold up to the inch band thru the entire folded paper.

Open out the oblong and paste on the short edges, making the lantern.

Attach string to hang it up.

These may be used for decoration.—Exchange.

Drawing

E. A. KIRKPATRICK, IN A PAPER READ BEFORE WESTERN
DRAWING TEACHERS' ASSOCIATION.

Drawing gives natural exercises of senses, intellect, feeling and muscles in proper relations as perfectly as do play and manual activities. It therefore gives training in the most fundamental of activities—appropriate reaction to sensation.

Instead of being an art for the favored few who are endowed with artistic talent, drawing is simply the most natural means of doing and telling about material things. The only ones who can not learn to draw, therefore, are the insane, the imbecile, and the paralytic.

Sense training alone excites little interest, and its intellectual value is slight. Motor training alone may develop muscles but has little effect on the mind. It is only when the muscles are trained in making significant responses to each sensation received and discriminated that the mind works as the experience of ages has prepared it for working. In arranging blocks, making things, and in all forms of play, the child naturally and irresistibly learns to discriminate size, weight, color, and other characteristic peculiarities, and every sensation has a meaning in terms of a useful motion. The same is true in drawing, hence there is no better form of sense and motor training than may be given in a drawing lesson.

No sense is so fundamental as touch and none so much used by all mankind as the eye. All that may be felt by the hand and all that impresses the eye may be expressed by drawings. Drawing and painting are the only natural means of describing what one has seen. Written language is entirely an artificial mode of describing visual appearances. Drawing, on the other hand, tho slightly conventional, is a natural means of describing whatever is seen. It is therefore much easier to show by a picture how objects look than by means of words.

Form may sometimes be better shown by means of modeling or carving, but the materials and tools involve far more difficulties than the simple pencil and brush. By means of drawing also color and shading in infinite variety as well as form may be shown. Drawing also affords opportunities for conventional and symbolic expression almost equal to language itself. Drawing therefore has nearly all the advantage of language as a means of symbolic expression and is a far more universal and easily used mode of natural expression than any other manual art.

If we compare drawing with other subjects of school study such as geography, history, nature-study, we see that none of them provide the natural means of immediate expression of what has been learned. The natural means of expressing the truths learned in geography is to make use of them in traveling. The natural mode of expression in biography and history is more perfect living as an individual and a citizen. The natural mode of expression for knowledge of nature and science is to apply them by practically utilizing them in the activities of life. In the artificial life of the school such natural expression of truths learned is often postponed for years.

In drawing, the means to express are easily found, and no postponement is necessary. Whatever has been seen may be expressed in a natural way. It is true that what has been learned in this and other subjects may be stated at once in language, but the expression is artificial and may represent merely the symbolic expression of book or teacher instead of ideas and feelings in the child's mind. In drawing, however, the expression is at once comparable with the original, and a glance shows what the child has learned and reproduced. The teacher is not in doubt for a moment as to what the child has learned, and the child has before his eyes the proof that he has done well or ill.

Drawing has the advantage of showing in an instant not only separate impressions, but the relation of each part to the other and to the whole. Mental balance should therefore surely be cultivated in drawing if not in other subjects. Writers and speakers have the same problem as the artist. They must arrange all the parts of an article or lecture in the proper relation to each other so as to produce a definite effect on the mind of reader or hearer. For example, I have before me the problem of giving you a view of drawing from the psychological standpoint, and must choose the point from which the view shall be taken, decide upon the amount of background to be painted in, select the most significant truths to be pictured, and arrange them so that the most important shall be given proper space and shading that the panorama of the portion of the stream of consciousness concerned in drawing activities shall be shown to you as I have seen it.

"Loveliest of lovely things are they
On earth that soonest pass away.
The rose that lives its little hour,
Is prized above the sculptured flower.

—William Cullen Bryant.

Language and Reading.

Original Work in Written Language

FROM A REPORT OF PRINCIPAL C. L. SPAIN TO SUPT. MARTINDALE, DETROIT, MICH.

With the belief that conditions precedent to the freest expression could not be found in reproduction, an effort was made to secure something more inspiring; something calculated to touch the imaginative and the emotional sides of the child's nature. An abundance of excellent material was finally found in a publication in which themes are suggested that awaken mental images, and pupils are stimulated to describe them so as to convey these pictures to their companions. Further, the pupils are given laws and suggestions which serve as a means of testing the literary qualities of their writings. With this as a basis the idea has been elaborated until the imaginative written work has come to be the most important phase of our language work. Thru original applications of the principle by the teachers these compositions have been made to contribute to a better understanding of the other subjects in the curriculum.

To illustrate, a class in geography has been studying the Sahara Desert. Instead of supplementing this study by the oral or written reproduction of a story from a geographical reader or other source, the teacher resorted to the imaginative sketch. The following directions were given to the class: "Imagine you are a member of a caravan crossing the Sahara Desert and tell what you do and see." There was no evidence of the dislike for written work so often manifested. Every child threw his whole personality into his effort. The true social motive was present here, for each one knew that his story would differ from those of his fellows, and that when the time came to read it he would have an audience as anxious to hear as he was to read.

! There was an appeal to both the memory and the imagination. In the resulting productions each child had woven the facts previously learned into a story which was the creation of his own imagination. One eager, thoughtless child read: "I mounted my camel and galloped away." The other pupils criticised this statement for its inconsistency with the facts governing such imaginative creations. Thus the teacher was enabled to test the adequacy of their images of life on the desert fully as well as she could have done by a formal test or a reproduction of facts already given, while the value of this exercise as a stimulus to original, voluntary expression was incomparably better than these other exercises could have been.

Importance of Suitable Subject

A brief trial has more than justified the use of material of this nature. Pupils write with eagerness and

zeal and with a spontaneity never displayed in reproductive work. Experience seems to show, however, that the subject of the composition should be selected by the teacher rather than by the pupil. Many children have a natural tendency toward inertia. Consequently they put forth little effort to select a suitable subject, usually choosing the one nearest at hand. Subjects thus obtained are likely to be much less stimulating than those which a skillful teacher could supply.

While I believe that form deserves less prominence in written language than it now has, it is not sought to minimize its importance. It certainly is desirable to cultivate an appreciation for and a use of good form; even the conventions of good society demand as much. In considering this phase of the subject it must be remembered that the correlation of thought and pen is a complex process and a comparatively recent acquirement in the evolution of the individual. Accuracy in any mechanical process is gradually attained thru development. Recent investigations elsewhere, as well as our own, lead to the conclusion that general mental development and accuracy of form in composition are very closely related and are probably constant quantities. We proceed from crudeness toward perfection by the progressive elimination of error. If the pupil gradually rids his expression of the grosser and less tolerable forms of speech; if he steadily acquires better control over the conventionalities of spelling, capitalization and punctuation, and, finally, if at the end of the grammar grade he writes with a fair degree of fluency, he has perhaps done all that we can reasonably expect.

What We May Expect

We hear frequent complaints that our children do not write and speak accurately. Perhaps we expect too much. No person approximates perfection in either writing or speaking. Every one has in his vocabulary certain forms which in early life were grafted upon his speech thru imitation of those in his environment. No amount of schooling can entirely eradicate these faults. We have also to remember that many persons of great intellectual power are unable to attain great accuracy of form in written speech.

Certainly more attention is now given to the teaching of language than ever before. We do a prodigious amount of writing, but too much of it is writing for the sake of writing. There is a vast difference between a pupil who writes, knowing he is to furnish material for a lesson in punctuation or spelling, and a pupil who writes because he has something to say and desires to say it. The latter is alive to the demands of good expression; he takes pride in the form in which his thoughts are clothed because he feels that his thoughts are worthy of his best efforts. Such a pupil develops what might be termed a writing conscience; he becomes sensitive to misspelled words and to incorrect grammatical forms. This conscience constantly prompts him to renewed effort to eradicate these forms from his speech. Unless such an attitude of mind as this can be awakened in the pupils the more writing they do the greater the likelihood of their forming and fixing wrong habits of speech. The

power to develop such a conscience seems to depend upon the efficiency of the individual teacher.

We must be satisfied, too, with the gradual elimination of mistakes. If, instead of making a daily onslaught upon all of the errors, we should each day select one or two which are general, and attempt to arouse a conscious effort on the part of the children to avoid these, we might possibly accomplish more. Purely individual errors should be dealt with privately. To correct these before the class is to run the risk of working harm thru negative suggestion.

It has been quite generally assumed that the study of grammar in the elementary school has a direct relation to the work in composition. None of the scientific investigations have so far produced any evidence to prove this. If such a relation does not exist it may be due to a neglect in our teaching. The children should be made conscious of technical grammar as an instrument for the critical revision of written composition. In some instances it has been found that those who were the most glib in analysis and parsing were the least able to use these principles in their writing.

Description of Animals in Composition Work

Pupils in grammar grades should be trained to be unwilling to write at all until they have thought about their theme and formed a plan for their writing. When they write they should have two papers by them,—one on which the writing is to be done, and one containing the outline with notes of what is to be written. The pupil's time for thinking is when he is gathering and arranging his topics and noting his facts or thoughts. When the actual writing is done he should write rapidly, finishing in a few minutes.

Let several pupils, some of the best and some of the poorest, copy their descriptions upon the blackboard. Let the class criticize and the teacher suggest improvements in arrangement and in form of sentences.

The class may now rewrite their descriptions. While they are doing this the teacher may render individual assistance as she passes from pupil to pupil.

Further exercises in oral description:

(a) A pupil may describe an animal without naming it. When a member of the class guesses rightly the name he may continue the description with additional statements.

(b) A picture may be passed around the class, each pupil having a few seconds in which to observe it. Then at the call of the teacher pupils may rise and describe the picture they saw.

(c) Several pupils may be given pictures to study and describe. When the pupil has described his picture to the class, let the class see the picture and judge the quality of the description.

(d) A picture in a geography, reader, or history may be selected for study; then while the other members of the class have the picture before them, several members of the class may describe the picture from memory.

When a class has gained sufficient skill in the work, the following general form for the description of pictures may be suggested: (a) What is in the foreground; the back-

ground; at the right; at the left? (b) Of the persons or things to be seen, describe position, action, appearance, character. (c) What is the general purpose of the picture? What does it illustrate?—Tarbell's Teachers Manual.

The Reading Lesson

1. Special preparation for the study of new lessons.—(a) Teacher and pupils read the selection together; (b) pupils study the meaning of entire selection from a good outline placed upon the blackboard by the teacher; (c) study the meaning and pronunciation of difficult words; (d) meaning of phrases and figures of speech; (e) use the dictionary constantly; (f) reproduce the story and thought of the selection; (g) memorize some brief extract; (h) special study of author's biography.

2. The teacher's assignment of the daily reading lesson.—(a) The lessons must be short; (b) the teacher must assign some definite work to be prepared; (c) use the blackboard, writing an outline of the assignment; (d) be sure that each pupil understands the assignment.

3. The pupil's study period.—(a) The pupil must know how to use his dictionary, and use it; (b) words—study their meaning, pronunciation and spelling; (c) sentence study—emphatic words, meaning, oral expression; (d) follow the blackboard assignment carefully; (e) become so familiar as to be able to read without keeping the eyes fixed upon the book; (f) be prepared to read the entire lesson of the day with pleasing expression.

4. The recitation.—(a) The teacher should occasionally inspire pupils by reading parts of the lesson; (b) secure a good position of the body and the book; (c) be able to raise the eyes while reading; (d) pronounce each word correctly, and articulate every phonogram; (e) emphasize important words by a variation in pitch or force; (f) read distinctly; (g) the pupil must know why he is being drilled; (h) the recitation must not cease until the pupil has made some improvement in his reading.—Oregon Teachers' Monthly.

Language in the First Grade

LEONORA F. STOEPLER IN N. Y. TEACHERS' MONOGRAPHS.

The language work in this grade is of great importance. The child enters upon his school life with a limited vocabulary, an imperfect manner of expressing his thoughts and observations.

To increase his vocabulary, to teach him to think, to remember, to use his judgment and to observe, to help him express in good English what he has thought, seen or remembered must be the aim of the teacher of this grade. The methods employed must be clear and well formulated in the teacher's plan, but the lessons should be conducted in a pleasant and informal manner.

In the first few weeks of school the child is shy and sometimes feels the strangeness of his new environment. The teacher leads him to speak of his home life, what he saw on the way to school, or has an impersonal little talk on a good picture illustrating an interesting phase of child life. She begins with what is nearest to the child himself, and gradually leads his thoughts away from himself to other things, proceed-

ing, as the old familiar maxim has it, "from the known to the unknown, from the near to the more remote." Almost all small children (and many large ones, too) like to talk. They will soon tell little incidents of home life, tell anecdotes of their pets and the baby's funny ways.

The teacher leads them to appreciate what is highest and best in literature and art, by showing them the best pictures which the great masters have delighted to paint of children and animals. She tells them stories in which heroism, adventure, unselfishness and imagination play a prominent part. Lastly, she stores their minds with pretty verses, simple rhymes and noble thoughts simply expressed. Thus she trains the memory, increases the vocabulary, and when the selections are recited insists that each word shall be pronounced clearly and distinctly.

There should be conversation daily on the topics suggested and also on the weather, the nature work, etc. Once a week there should be a longer conversational exercise with a definite subject. This should be an ethical lesson and requires much tact on the part of the teacher to keep it from degenerating into a mere moral task which is distasteful and uninteresting, even to children. This lesson should be introduced, if possible, by an anecdote illustrating the virtue to be inculcated, and the children encouraged to give their opinions.

Another day the language lesson may be given to picture study, the next to reading or telling a story which is reproduced on the following day by the children. The memory selection is taught on the fifth day.

At the end of the term each child should have confidence in speaking before his classmates, should speak clearly and enunciate distinctly, and have a vocabulary considerably larger than when he entered the school some five months before. He should always tell a fact in a reasonably correct sentence, avoiding the long involved compound sentences which a child uses, connected with "and," "so then," etc. He should correctly pronounce such words as "can," "was," "for," which are very frequently mispronounced. He should have a small stock of stories and anecdotes and be able to repeat from memory at least a dozen short selections.

Material for language work is given below in a suggestive plan arranged for the months of May and June:

May

Conversations:

Children's observations of industries, trades, professions, observations of weather, flowers, birds, etc.

Picture Study:

"The Sheep Shearing," Millet.

"The Blacksmith," Frere.

"At the Watering Trough," Bouvert.

"Saved," Landseer.

Stories for Reproduction:

"Goody Two Shoes," from "In the Child's World."

"The Little Hero of Harlem."

"The Meeting of the Winds," from "In the Child's World."

"Jack and the Jenny Sparrow."

Ethical Lessons:

The dignity of labor, true heroism, doing one's duty every day, gentleness.

June

Conversations:

The new month, weather, birds, flowers, sun, moon, stars.

Children's observations.

Picture Study:

"The Hay Harvest," Le Page.

"A Primary School in Brittany," Geoffrey.

"Mother and Child," Le Brun.

"Girl and Cat," Hoecker.

Stories for Reproduction:

"A Lesson of Faith," from "In the Child's World."

"The Sun and the Wind," Æsop.

"The Story of a Breeze," "In the Child's World."

Ethical Lessons:

Happiness, respect for age, misfortune, weakness and authority.

Don'ts in Primary Reading

1. Don't fail to frequently review and drill on words.
2. Don't fail to drill on phonics.
3. Don't ask children to make a sound for a child who fails; the teacher, to insure accuracy, should make the sound herself.
4. Don't tell the children how to make the sounds; they make them from imitation, if at all.
5. Don't defer teaching writing; writing and reading should go hand in hand.
6. Don't call "the" "th" nor "a" "uh." If necessary to mention these alone, pronounce them correctly; seek to pronounce them always with the word following.
7. Don't have the same sentence read over and over by different children.
8. Don't allow guessing at words.
9. Don't cease to have phonic word-building during the first two or three years. Make phonics a means to an end, not an end.
10. Don't fail to make the phonic work as easy as possible by teaching equivalents.
11. Don't fail to study the condition and need of each individual mind; you can't teach *en masse*.
12. Don't fail to write a plain, neat hand in all blackboard work.
13. Don't attempt to sound such words as "many," "pretty," "busy," "said," "says," etc. Teach them as "sight words." Why?
14. Don't let children point to words while reading.
15. Don't let children, in reading, separate the words, that is, "read a word at a time." Teach the grouping of words according to the thought.
16. Don't fail to somewhere teach letter names in the order of the alphabet, for the sake of the dictionary.
17. Don't say "story" when you mean "sentence." Call things by their proper names and honor the child's intelligence.
18. Don't fail to illustrate your lessons frequently by drawings; they have a wonderful charm.
19. Don't fail to be enthusiastic, inventive and patient. Study principles and child-mind, and learn to invent your own methods or adapt to your own individuality those you study.—Saunders's Method in Primary Reading.

Number and Arithmetic.

A Lesson on the Cord

Materials

Each pupil should be provided with a foot rule. Borrow several yardsticks. Have the boys prepare straight six-foot poles. Notebooks and pencils should be included.

Among the many really indispensable articles in a school, be it graded or ungraded, is the miniature cord of wood. Any of the older boys can easily prepare a cubical pile of small sticks, which, when piled evenly, shall measure 1 foot by 1 foot by 2 feet, letting each 1 stand for 4 feet and the 2 feet for 8 feet.

Aside from this, measure on the floor an oblong 8 feet long and 4 feet wide, then measure 4 feet high on the wall.

Many a rural teacher has but to look from her window to see a cord of wood.

Method

The graded teacher must needs work with the miniature cord, with the imaginary cord and with drawings.

The rural teacher may step out some pleasant morning with her class and enjoy an exercise something like the one which follows:

Let us suppose the class are gathered about the cord of wood.

Teacher.—You may form in line, children, and each one measure the length, width and height of this pile of wood. Note the measurements and try to be as accurate as possible, for the farmers can not afford to sell more than a cord, and the purchaser can not afford to buy less than a cord.

The pupils do this and then they compare measurements. The pile should be exactly 8x4x4.

Teacher.—Now tell me how many cubic feet that would make.

The class have been working with cubic feet previous to the lesson.

Does any one remember how many cubic feet there are in one cord foot? Now how many cord feet are there in this cord?

Farmer Jones has a pile of wood on the other side of the road. Let us cross over and measure it.

The class do this and find it is 28 feet by 8 feet by 8 feet.

Some of the measurements differ by a few inches but the teacher will decide on the figures to be used.

Teacher. Now you may sit on the rocks and on the ground and figure out the number of cords and the cord feet in this pile.

I will give you four problems for quick work. Run here with your answers as soon as you are thru.

Suppose a pile of wood to be 65 feet by 9 feet by 7 feet. Find the number of cords and the cord feet.

A farmer has a pile of wood 62 feet long, 4 feet wide and 8 feet high. How many cords has he? Cord feet?

Find the number of cords and cord feet in a pile of wood 75 feet by 4 feet by 4 feet.

Find the number of cords and cord feet in a pile of wood 77 feet by 8 feet by 4 feet.

Now each pupil may make up a problem and give it to another. Who has his worked first?

Suppose I wanted to build a bin that would contain a certain number of cords of wood and I already knew the width and length of the bin but wished to know the height. Can some one suggest a way to find it? Think of 128 feet in a cord which is 4 feet by 8 feet? How could you find the other dimension here?

After this has been worked out give several problems. Then line up the pupils against the woodpile and give oral problems.

A bin is 9 feet long, 8 feet wide and 8 feet high. How many cubic feet does it contain?

A bin contains 256 cubic feet. How many cords of wood will it hold?

How many cubic feet in 2 cords?

At \$6 a cord what is the cost of 4 2-3 cords of wood?

A bin holds 2 cords of wood. It is 8 feet high and 8 feet wide. How long is it?

The written work should consist of problems in the book, problems made by the children, and sets of problems made by the teacher (if she has an older girl who will help with the hektograph.)

Suggestions

The question may arise: How can I leave my school to teach a lesson out of doors?

There are always older girls who can be trained to look after the little ones, correct work, and hear reading lessons, and in a school where the discipline is first-class, younger children may be left for a period under the care of these pupil-teachers.

The teacher who utilizes her boys and girls has a strong and effective weapon that helps create a really good school.—Conn. School Journal.

The Purpose of Instruction in Arithmetic

JOHN G. STONE, MICHIGAN STATE NORMAL COLLEGE.

If one knows why a subject is taught and understands the laws of development of the mind he can make his own methods and devices. In fact, the methods used by any one are either the outgrowths of his conception of the function of the subject taught, or they are mere imitations of what some one else has worked out from his conception.

Arithmetic can clearly be seen to have two distinct purposes. I believe that all will agree that we teach arithmetic (1) to impart a knowledge of the subject that may be put to practical uses, or that one needs in order to be really intelligent; (2) to discipline the mind in right thinking—in analysis, comparison and judgment, i. e., in logical reasoning.

Our notion, then, of the purposes of the subject serves as our crucible by which we test the subject matter, the methods of solution and the manner of development. What will be the results of such a test?

From the utilitarian standpoint we should seek to

develop accurate, rapid computers. This will necessitate frequent drills in the fundamental operations thruout the whole course. We should acquaint the pupil with all subjects that may arise in daily life, and teach him the business man's way of solving the problems. To get this knowledge, go to the merchant, the banker, the president of some stock company, and to the contractor, and get your information first hand rather than from some book written twenty years ago.

The discipline comes from two sources, viz.:

1. The development of the principles of each new subject from what has preceded; and from
2. The solution of problems.

This means that in the development of a subject the rules should come at the close of the subject rather than at the beginning. The pupil should analyze the new and compare it with the old and thus discover the process, which may be crude at first, but what of it? Has it not taken the race many years to shape the processes into those used today? But the crude process of the child must finally be shaped, by the aid of the teacher, into that of our best computers; but do not force the finished process—it should be a growth.

To obtain discipline from the solution of the problems they should not be classified as to the operation, as "problems in multiplication," "problems in division," etc., but as to the number of processes involved. The problems should be so well graded as to always require the best effort of the pupil, but not go beyond his power to analyze. We should remember that all the mental development comes from the effort put forth by the pupil in the analysis and comparison that leads to the discovery of a proper solution. The disciplinary feature then is almost entirely lost when the problems of each new subject are taken up by rule and model solutions and are all classified so as to come under this model solution. This leaves no chance for any analysis and comparison of what is wanted with what is known that will lead the pupil to discover the process to be used.—Moderator Topics.

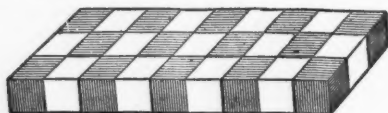
Primary Number Work

o o o o o o o o o o
o o o o o o o o o o
o o o o o o o o o o

COMPLETE:

$2 \times 9 =$	$\frac{1}{3}$ of 27 =
$3 \times 9 =$	$\frac{2}{3}$ of 27 =
$27 \div 9 =$	$\frac{1}{9}$ of 27 =
$9 \times 3 =$	$9 = ?$ of 27
$27 \div 3 =$	$3 = ?$ of 27

How many yards in 27 feet?



These blocks are inch cubes.

How many blocks do you see?

One long row of blocks is what part of all?

Two long rows are how many blocks?

How many short rows of blocks are there?

One ninth of 27 is what?

Four short rows are how many blocks?

What number is $\frac{1}{3}$ of 27?

Play that these blocks are one large block. How many square inches on its upper face?

How many square inches on the vertical face in front?

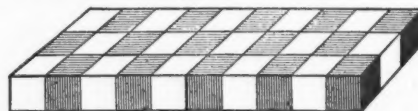
How many square inches on the vertical face at the end?

If these blocks were put in a pile three inches wide and three long, how high would the pile be?

If the bottom layer of blocks were red, the middle white, and the top blue, how many of each color?

If the blue blocks were taken away, how many blocks would be left?

Write a story for $27 \div 3 = ?$



Lewis has a box of blocks of which half are white and half red, and all are inch cubes. Suppose he arranges them as they are in the picture. We call the solid he has made a prism.

1. How many faces has this prism? How many edges? How many points? How many inches long, wide, and high is it?

2. How many faces are 3 inches wide and 10 inches long?

How many faces are 1 inch by 3 inches?

How many faces are 1 inch by 10 inches?

3. How many edges are 3 inches long? How many are only 1 inch long? How many are 10 inches long?

4. If I take away one long row of blocks, what part of the prism will be left? How many blocks will be left? Ten is what part of 30? Twenty is what part of 30?

5. If I take away one long row of blocks and half the next row, how many will be left?

6. If Lewis should make these blocks into a prism just twice as high as this, how long would it be? Draw a picture of it.

Warren builds his blocks, which are inch cubes, into a prism.

How many faces has this prism?

Of what shape is the front vertical face?

The top of the prism is how many inches wide and how many long?

The vertical face to the right is how wide and how long?

How many faces of the prism can you not see?

How many faces of the prism are square?

How long is each vertical edge?

How many layers of blocks in this prism?

How many blocks in each layer?

If the top layer should be taken off, how many blocks would be left?—Bacon's Four Years in Number. Ginn & Co.

"I know not which I love the best,
Nor which the comeliest shows,
The timid bashful violet,
Or the royal-hearted rose."—Phoebe Cary.

Nature Study.

A May Basket

MARY L. SAWYER, IN AMERICAN PRIMARY TEACHER.

We all know that warm, rocky hillside, where the snow, melting early, trickles in tiny rivulets down the slope to the singing brook below, and the ruddy brown tufts of last year's hepatica leaves nestle everywhere between the stones. Tucked snugly down in the hearts of these tufts are the woolly buds that at the first kisses of the sun will unfold into delicate blossoms, rose-tinted, white, lavender and blue. Liverworts, they are called, from the shape of the leaf, and the botanical name *Hepatica triloba* is given for the same reason. Down by the brook the ground is white with the pure chalices of bloodroot, and in the little glade the golden bells of the dogtooth violet ring in the springtime, while in the crevices of the ledges grow clusters of rock saxifrage, and close to the ground twinkle the cinquefoil stars. Enough for a dozen May baskets, surely, and we will perch ourselves on this sun-warmed rock and examine our treasures.

Here is

"Bloodroot, whose rolled-up leaves of you oncurl,
Each on 'em's cradle to a baby pearl."

See how closely Mr. Lowell's lines fit the flower! The fully opened blossoms have escaped from their cradles, but each little bud is closely covered with its great bluish-green leaf. Dig a little and you will find these leaves and flowers springing from a thick, creeping, underground root, from which, as well as from the flower stalks, drops the red fluid which gives the plant its name. Count the white flower leaves. We call them the petals, and they form the flower's little crown, or corolla, as the botanics call it. Outside the crown is the little cup, or calyx, holding all the rest of the flower. You can see it best in the cinquefoil, the "five finger," as children name it, where the little crown of five round yellow petals rests in its green cup.

But here is a bloodroot blossom, and here another, and another with only the white crown. Look on the rock at our feet. There are the shattered cups, for bloodroot cups are more fragile than the most transparent china, and drop at a touch. Find a bud where, covering the petals, we find two white leaves that are called sepals, and that together make the little calyx. As the petals open the little sepals fall apart, and when the flower is fully expanded they fall to the ground. Do you remember that the green cup of the gay scarlet poppies in the garden is made of two pieces, and drops in the same way? The gorgeous poppies are cousins of the bloodroot.

Now look at these "half venturin' liverworts in furry coats!" Oh, yes, you will say at once, the furry coats are the little cups and the blossoms are the little

crowns. But not so fast; not every flower has a crown, and hepatica is an uncrowned princess. These blue and lavender leaves are not petals at all, but colored sepals, and together they make, not a corolla, but a calyx. What, then, shall we call the three-parted cup which seems to hold the blossoms? It is an involucre, formed of three bracts or leaves, and if you look at it closely you will see that it is not a part of the flower, like the loose sepals of the bloodroot or the green cup of the saxifrage, but is around the flower stalk below the real blossom. The anemone is another specimen of a flower having no corolla; its fair white nodding blossom is its calyx.

In the erythronium, as the botanists call our dear little dogtooth violet, is still another fashion of calyx. The yellow bell is made of six parts. They are similar, but look carefully at their position and you see that three of them are outside the other three. The outer row forms the calyx, the inner the corolla, and together they form the perianth or floral envelope. So we find that the calyx may be green, or white, or yellow, or any other color; it may look like the cup holding the crown, or it may itself seem to be the crown. The way we distinguish between the two is by position. "The outer circle is the calyx, whatever its form or color, and the inner, if there is more than one, is the corolla."

How many different shapes of cups and crowns do you suppose you can find these May days? There will be violets, with tiny green sepals and big blue petals; marsh marigolds, whose gold cups are truly cups and not crowns at all; and columbines, whose cups of honey really belong to the crowns. There will be odd flowers of gold thread, in which you will be puzzled to find any crown, tho it is there,—and a gold one, too,—and the blossoms of all the fruit trees, too methodical to mix their crowns and cups in any way, and therefore ideal blossoms for beginners. There will be cups like tubes, as the calyx of the pinks, or like bells, as in the hyacinths, and as for crowns, you will find more odd shapes than you or I can describe.

Three Months With Birds

FLORENCE PERRY.

The winds blow east, the winds blow west;
The blue eggs in the robin's nest
Will soon have wings and beak and breast,
And flutter and fly away.

—Longfellow.

My experience with a class of fifth and sixth grade children in bird study was most delightful to me and profitable to us all.

When the work began I could recognize only about a dozen of our common birds, knew a few of their songs, very little of their habits and nothing at all of their scientific names or descriptions. Upon being questioned, the children found themselves in the same state of ignorance.

They were interested in my adventures in studying a meadowlark and its identification by reference to plates at the library, and when I showed my notebook, told them I was studying birds and asked if they would like "Birds" for their spring science work, they

heartily agreed, appearing next day with all sorts of notebooks, including some very pretty home-made ones with ornamented covers.

I told them of Bradford Torrey's success in seeing birds on Boston Common and read to them some of Olive Thorne Miller's charming sketches in "Little Brothers of the Air" and "In Nesting Time." The queer antics of her tame bluejay and the description of the necessary costume, glass, notebook, and silent, stealthy hunt after a favorite bird were especially enjoyed. For class reading we took John Burroughs's ever-delightful "Birds and Bees," which they fully appreciated.

A drawing showing the parts of a bird with scientific names was placed on the board and the children soon learned enough of them to enable them to read a description from a book of reference with intelligence. This plate was taken from "My Saturday Bird Class," by Margaret Miller, a very inexpensive book (30 cents), yet very helpful to a beginner. We had only one other book, the report of the state zoologist, "Notes on the Birds of Minnesota," but we used the public library, and many of the children visited different museums.

The following outline was placed in the notebooks and carefully followed:

1. Date. 2. Locality—fields or woods. 3. Name.
4. Size—compared to robin or English sparrow. 5. Head—shape and size of bill, used for eating seeds, catching flies, eating worms, or for boring holes. Color of crown, chin and nape, or any other markings. Crested or not. 6. Color of breast, wings (including under side), back and tail. 7. Tail—length and shape.
8. Legs and feet—long or short; formed for what purpose, as walking, running, hopping, climbing or perching? 9. Habits—its nest, eggs, food and anything else noticed while watching.

When the class was armed with this outline the excitement began. I was waylaid at every turn to identify their birds, the description varying from, "Oh, I saw a bird, a little tiny gray one in a tree and it sang such a pretty song; what was it?" to the careful and accurate notes of "our scientist," age ten, which read almost like our reference book itself. The pupils soon knew more birds than I did, being able to get out more frequently.

I remember the burst of enthusiasm which greeted me from a quiet little girl one morning, "I got up at 5 o'clock this morning and looked for birds, and I saw ten different kinds, and got descriptions too." She had the floor that day, and even the boys deferred to her.

We took about fifteen minutes for descriptions at the opening of the school, a few more in the middle of the session, and a good many before and after school. Once or twice a week the class wrote out careful language papers on different birds, telling what they had observed.

We also had field lessons, thought to be impossible in this study, for the fewer people who go to look for birds the more birds there are. But our aim was not to observe the shyest and most timid birds, nor was it to find their nests, but to recognize the common ones.

The class was divided into six sections of about six pupils each. Each section took one field lesson, leaving school twenty minutes earlier, the rest of the class going home. This took two hours of school time, the exact time of one field lesson for the whole class, and we came home when we pleased. The most enthusiastic section stayed until 6 and the least until 5 o'clock.

The woods were about three-quarters of a mile from the schoolhouse. Upon no excursion did we see and study less than twelve different birds. We had a field glass and often several opera glasses, which were passed around, and most of the birds waited accommodatingly until the entire half-dozen had peered at them.

By the end of the term the best ornithologists had identified about fifty birds each; the least interested from twelve to fifteen, with an average for the class of about thirty. Every pupil's language work, both oral and written, had improved, their observation was wonderfully quickened, and the most careless pupils in the class were much more accurate. But, best of all, interest, love and sympathy were aroused. The grief and indignation at finding some of the nests robbed, and birds killed for collection by others, found a vent in the organization of a society called the "Bird Defenders," which met weekly at the homes of the members. Every member pledged himself never to rob a nest or kill a harmless bird and to endeavor to persuade all people to protect the birds. The pledge allowed them to tear down the nests or drive away the English sparrow, as that little nuisance is a foe to our songbirds.

At the meetings of the society a program was given, consisting of recitations, readings, descriptions of birds and a game of original conundrums, such as: "The handsome jockey," answer, red-headed woodpecker; "a soldier with red epaulets," red-shouldered blackbird; "a king's son in a ruby crown," ruby-crowned kinglet, etc. The society kept up its meetings at intervals during the summer vacation, and, tho I did not attend them, I heard good accounts of their interest.

The class passed from my room last June, but they still keep up their interest in our bird friends. I am indebted to some of that class for my first glimpse of the evening grosbeak and red-poll linnet, this winter. One of those boys sends to the agricultural department at Washington for reports on birds as related to farming, and several others begged for books on birds for their Christmas presents. They keep up their bird work this spring and go at it with spirit.

Our native birds are fast disappearing before the assaults of the English sparrow, the cruelty and pride of fashion, the selfish greed of collectors and the ignorance and heedlessness of the rest of us.

It is our duty and privilege to do a great work of protection to these dainty little friends who teach us so many lessons of joy, hope, faith and love and who lead us all closer to the great Father who loves and cares for the children and the birds.—School Education.

A Rainy Day Nature Lesson

P.—Come with me to the window, children. There is something happening out of doors that will tell us a number of delightful stories, I am sure.

T.—Group the children near the window or two windows and hear what they have to tell you about the shower which is dashing against the window-pane.

P.—What is happening outdoors, children? Yes, it is raining. We call it a shower, do we not? What is happening up in the sky? Where does this shower come from? Look up at the clouds. How do they look this morning? I will write just what you say about the colors on the blackboard. Do the clouds usually look like that when there is going to be rain? Then we may safely call clouds of that color rain clouds, may we not? Have you ever seen clouds of any other color? Of course you have. Let me write the names of their colors here on the board.

T.—Develop the subject of clouds now, briefly. Have the children spell the names as they stand at the windows.

P.—I wonder how this shower was formed up in the sky. What is happening up there? Let us recite the poem you learned last year about little raindrops.

The Rain Coach

Some little drops of water,
Whose home was in the sea,
To go upon a journey
Once happened to agree.

A cloud they had for carriage,
Their horse a playful breeze,
And over land and country
They rode awhile at ease.

But ah! there were so many
At last the carriage broke,
And to the ground came tumbling
These frightened little folk.

And thru the moss and grasses
They were compelled to roam,
Until a brooklet found them
And carried them all home.

—Songs for Little Children.

The poem tells where these little drops of water were. Where were they? Do you know the names of any seas? What body of water is near us where the little drops that are coming down now might have lived? Yes, they might have been in that pond right over there once. Let us believe that they were. Now how in the world did they get up into the clouds? I wonder if any one remembers some experiments we did one day that told us how water gets from our pond up into the clouds. Very good. Nearly all of you did remember. We learned then that water when heated rises, and some one told me that he had seen the sun draw water ever so many times. Now, then, how did our little drops get out of the pond up into the clouds? Yes, they were heated and rose. Then perhaps the wind drove them our way and after the cloud got so full it could not hold any more drops it burst and out fell the little drops again.

T.—Develop the formation of rain in the clouds. From this lead to review of hail and snow as taught during the winter.

P.—Describe the way the rain is coming down. Two of you children may watch the drops as they pelt against this window and tell me the story, two others may take that window, and the rest may select objects in the yard and tell how the rain is affecting them. Watch closely. Notice the shape of the drops. What makes the rain fall to the earth? Why is some of it dashed hard against this pane and the rest falls past it? What makes it cut up such pranks in the air? Why doesn't it all fall in a straight line?

T.—Bring out the center of gravity, the influence of the wind. Review the subject of wind that has been taught earlier in the month. Talk about the scientific principle that underlies falling objects. Why they tend to take a circular motion.

P.—Now I am ready to hear what the rain has been doing on the lawn. What is it doing to the rose-bushes? to the grass? to our trees? to the sidewalks?

T.—The children will bring out the usefulness of this shower to each flower, the blades of grass, to the farmer's land, to the dirty, dusty streets, to all living creation. The ducks like it, insects drink in the moisture, dogs run eagerly around in the grateful drops, the children like to wade and splash about under umbrellas.

P.—What do these drops do to the streams? Look at one of the drops on the glass, children. Now follow it in your minds as it runs briskly down the pane until it joins some other drops in the jet of water that flows from the eaves-trough. Think of it as sliding out down to the gutter. Now where does the gutter take it? Yes, into the little brook across the road. When it gets there the brook takes it to the river over the other side of the town; there it will rush on to the sea, where it will become a billow and perform many useful services. Some day when the sun shines warmly it may rise up into the cloud once more and perhaps it will return to us as a shower and wash our panes of glass again.

While it is raining hard here I wonder what it is doing in countries that have climates exactly opposite from ours.

T.—Talk about the people where it is snowing. This is a review of the climatic zones that have been previously taught. Let the children point to places on the map where there is snow. Geography comes in here. Point to places where it never snows, where there is a great deal of rain, where there is not very much rain. This will review the great desert wastes of the earth and the resources that people have for collecting rain where there is so little during the year. Irrigation in the West, cisterns and water pits in eastern countries, cisterns in our own country, all lead out from this topic. Carrying the subject still farther, we would have in the higher grades a study of cisterns in the mathematics lesson, finding capacities, and so forth. Talk about reservoirs and their uses. How is rain connected with them? Leading from this is an important subject in physics—water seeking its own level.

After developing the uses of rain, dwell on the damage to property during freshets.

Any number of rain and river poems are to be found in the readers and these may be used for supplementary work.

It is to be hoped that the rainbow will lend its delightful presence during the lessons on rain. Develop the solar spectrum. The children will tell you considerable about colors if they have taken up the study during the regular drawing lessons. Show the rainbow also in a prism. Make soap bubbles and show the rainbow colors. Tell about the lovely rainbow effects that are noticed at Niagara when the sun shines on the falls. Tell the story of Noah and the rainbow—God's promise.

A Rain Gauge

Any one may keep a record of the rainfall. Take a large, flat-bottomed bottle and let a tinner fit a copper funnel the size of the bottle. This funnel should reach nearly to the bottom; around the funnel, at the neck, fit a collar of the same material. The edge of the funnel should be incurved to prevent spattering. The depth of water in the bottle will be the rainfall. This should be plotted on cross-section paper. These curves would be a valuable record, for at a glance it can be told when the rains occurred and their duration as well as the amount.—Connecticut School Journal.

Busy Work

It is a self-evident fact to the experienced teacher that a pupil must in some way be kept busy; I mean busy with profitable work that will aid to expand and broaden the mental power of said pupil. On these grounds I offer the following suggestions, which I have used and found to be a benefit along the line of busy work.

1. One day tell children to write names of all the things they saw that day on their way to school. Collect the list and tell them they are to try again the next day. See how much they will improve in this way from day to day.
 2. Write the names of animals that growl, purr, cackle, sing, laugh, bark, etc.
 3. Name five things that a dog, a cat, a hen, a boy, a horse, etc., can do. Note.—Do not assign more than one at a time.
 4. Give a handful of pegs to each pupil and let him arrange them in various ways, as Roman numerals, squares, angles, triangles, horizontal and vertical rows, simple pictures of animals, chairs, tables, boxes, houses, etc, following an outline on the board or in imitation of the object itself. Pupils may then copy on slates.
- To prevent the dropping of pegs, allow the most careful child to gather up the pegs and put them away.
5. A box of wooden toothpicks may be bought for five cents and used in the same way.—J. S. M., Principal of Dennison Schools.

"The buttercups across the field
Make sunshine rifts of splendor."

—Dinah M. Mulock Craik.

Geography and History.

The Yangtze River

A. D. ALEXANDER.

The Chinese have a high regard for their rivers, because they are navigable to a great extent, and, with the many canals of the country, are almost the only highways of commerce and travel, as there are hardly any railroads and very few roadways. Wherever there is any kind of a road it is in such poor condition it is almost impossible for vehicles to travel over it.

The most important river of China and one of the longest and greatest in the world is the Yangtze—tho it is not known by that name till about the last half of its course. The river rises in the mountains of northern Tibet and flows southeast across this country, which is a plateau many thousand feet above the level of the sea. Much of this plateau is said to be a dreary waste, and little is known of the early journeyings of the river, only that in the valley, where irrigation is possible, the soil is cultivated and good crops raised. When it first appears in China, proper it is called the Kinsha Kiang (River of the Golden Sand, because gold dust is found in its bed).

In southwestern China the fall of the river is great. The first thousand miles of its course is in a southeast direction, then it makes a bend to the northeast, after which its general direction is toward the east. The Yangtze River is more than 3,000 miles long, or longer than the Mississippi from Lake Itasca to the Gulf.

China proper has about the same extent and variety of latitude as the United States, and about the same proportion of highlands, fertile lowlands and desert. In the Yangtze basin the climate is much like our South Atlantic states—moist, with some frost and snow in winter. The country thru which this river flows is the most fertile part of China, and it has been estimated that 150,000,000 people live in the valley drained by the Yangtze and its tributaries—that is, twice as many people in this valley as in the whole United States. So it will be seen that the people can not have much room or large farms, as they do in this country. In some places in the country it is said there are 800 people to a square mile.

The Yangtze has been called one of the greatest blessings of China. The water is thick and yellow with the mud it carries down to the sea and makes the soil over which it is spread very rich. The land is so well cultivated that unless something unusual happens the little farms produce wonderful crops. The farming implements are very simple—the very same kind that were used there 2,000 years ago, for the people of China do not like to make the least change in anything. In place of machinery men and women do all kinds of work.

Along the river may be seen curious irrigating arrangements. In places there is the chain pump, which

has an upright cog-wheel, which is connected with a large horizontal wheel, the latter being turned by a water-buffalo which walks around and around it. The water is thus raised and emptied into a trough, from which it runs into channels and is carried over the fields. At another place there may be a large water-wheel turned by the current of the stream and which pours the water into a trough. These wheels and buckets on them are light, as they are made of bamboo.

On the banks of the Yangtze are many towns. The houses are usually one story, the streets are very narrow and have no walks. There are some buildings, usually nine stories high, called pagodas, churches we would say in this country, with queer looking roofs, standing high above the other buildings. Between the towns are the little farms, and one may see junks passing thru the fields in different directions along the canals.

Rice is one of the principal products raised here and is the staple article of food. Fish is the next food in importance, and at many places along the river fishing is the occupation of numbers of people, especially those who live in boats on the river. They have a queer way of catching fish. Each boatman has some birds with long necks, called cormorants, trained to catch the fish. These birds dive into the water, get the fish and bring it to their owner. While they are fishing the birds have a ring around their necks to prevent them swallowing the fish; when they finish the rings are taken off.

At the mouth of the Yangtze River is Shanghai, the chief seaport of China. It is also the principal treaty port and has the largest commerce with other nations, being a receiving and distributing point for all foreign trade of the valley of the Yangtze. Tea, one of the most important products of China, and much of which is grown along this river, and silk, the best of which is raised along the lower Yangtze, are the principal articles of export. Shanghai might be called two cities—the old city, which is walled and has narrow, dirty streets, and the new or foreign section, which is built outside the wall along the river. In this latter part all the buildings, including the residences, are large and substantial. The river here has a wide boulevard and this is a busy place during the day. At this city may be seen all kinds and sizes of ships and boats—those of many foreign countries and the great variety of Chinese boats, junks and sampans, as they are called. The Chinese boats look very strange to us, they are so different from any we have in this country. There are many kinds, but all have one peculiarity—each has eyes painted on the prow. The people there believe they need these, else they can not see where to go. Boats are very numerous all along the river and especially at the towns.

About 150 miles from the sea the Grand Canal joins the Yangtze, thus connecting the river with Tientsin, much farther north. The first large city on the river is Nankin, which was once the capital of China and at one time a large and powerful city. It has long been famous for its cotton cloth and is also celebrated for its manufacture of chinaware and satin.

The river is navigable for the largest ocean steam-

ers to Hankau, 600 miles from the coast. This city is at the junction of the Han with the Yangtze River, which is about a mile wide here, and has the largest river traffic of any city in China. It is also the greatest tea market, and has over four miles of water front, which is always lined with junks and steamers. Near here duck-raising is an important occupation of the people. Opposite Hankau is Wuchang, from which place a railroad runs to Canton; one also runs north from Hankau nearly all the way to Peking.

To Hankau the river flows thru broad, low, fertile plains, said to be one of the most productive regions of the world. Beyond this, however, huge boulders line the banks and precipices rise on either side, between which the river flows with great rapidity, but the river is navigable for steamers to Ichang, about a thousand miles from the coast. Beyond this place there are so many gorges and rapids that native junks built specially for this traffic are used.

California Raisin Making

Until within a few years all the raisins consumed in the United States were imported from Europe. It was supposed that they could not be produced in America because the climate was not warm enough and dry enough for a season of sufficient length for the purpose. But when, in 1849, American gold hunters invaded California, they not only found growing the largest and finest grapes they had ever seen, but also discovered that those left on the vines after ripening became raisins.

These raisins were not, however, of the best quality, for the vines on which they grew were such as the Franciscan fathers brought with them from Spain a hundred years before when sent among the native Indians who then lived on this Pacific coast.

Enterprising Americans, aided by foreigners from wine- and raisin-making countries of Europe, imported many varieties of the best kinds of vines that could be found. Among these were the white Muscatels and Malagas, from which the best raisins are made.

The white grapes have flourished well, especially in southern California, where the long warm and dry seasons are favorable for making raisins. The entire absence of rain for the six continuous months, May to November, and an almost complete freedom from fogs or dews in many localities during the ripening and drying season, render this the most favorable climate in the world for producing raisins.

The grapevine here is not staked and tied up, in order to keep the fruit from the ground, as in the middle and eastern states. The cuttings begin to bear the second year after planting, and for several years they are allowed to trail on the ground, after being cut back each season, so that the fruit hangs very low. It is believed to ripen better on the dry, sandy soil than when suspended in the atmosphere, which is always cool at night.

As the roots grow older the main stalk of each is trained to a tree shape, twelve to thirty inches high, and in some old vineyards these stumps have reached a diameter of from six to ten inches. The stumps are

trimmed closely every winter or early spring, and from their tops new sprouts spring forth which bear the next crop of fruit. The yield of grapes is enormous, ranging from one ton to two or three tons an acre.

Very few vineyard owners manufacture their grapes into either wine or raisins. It requires more knowledge, skill and capital to do either than the mere farmer generally possesses. But the raisin makers, like the wine makers, generally own and cultivate vineyards, of from 100 to 1,000 acres. There is one in Los Angeles County covering 5,000 acres, which is the largest in the world.

Several methods of drying grapes into raisins are practiced by the smaller cultivators. The following is the most popular and may be seen in operation at almost every country and village house in southern California. Some time in September or October small quantities of the finest Muscatel grapes are bought at one cent a pound. Some of the bunches weigh from two to five pounds, and are so large that they have to be cut in pieces to dry.

They are spread out as thinly as possible, no bunch on top of another, on some sunny porch floor, on the roof of a house or shed, or on trays made of laths, or shakes, as the Californians call the redwood clapboards; these are placed upon trestles in the yard. Here the grapes lie in the hot sun all day long. After they begin to color and shrink they are generally covered at night with some kind of canvas.

In two or three weeks the bunches are carefully turned over and allowed to continue drying until they are thoroly colored and all the juice has evaporated. Thus thousands upon thousands of families are now making their own raisins at a very small cost.

But now for the way in which raisins are made to sell. The grape grower, if he cultivates only eight or ten acres, can, with the aid of his wife and children, gather his own fruit and haul it to the raisin maker; but if he is a man of means and manages his hundred acres or more he hires a force of Chinamen, who, with crooked pruning knives, go thru the vineyards, clip off all the ripe bunches of grapes and place them carefully on shallow trays.

When filled these trays are gathered up and loaded into two-horse spring wagons and hauled up many miles into level places among the foothills of the mountains to escape the danger of fogs, which often rise late in the season on the lower plains.

Here from fifty to one hundred acres of as level land as can be found have been scraped and rolled smooth. On these fields the grapes are spread upon the ground by drawing the bottom from each tray and letting them drop gently on their warm bed. They are thus emptied in successions of rows, hundreds of feet long and of uniform width, from dozens of wagons that come and go day after day from every direction.

Such grape fields resemble an immense carpet store where every imaginable pattern of goods is rolled out in the hope of pleasing some fastidious customer. The freshly laid rows present a light green shade of color, those that have been down a few weeks have a mottled appearance, while those that are nearly dry enough have a deeper and more uniform tint.

For the reason that the dry soil retains its warmth during the night, grapes dry more quickly on the ground than if elevated on boards, and they also more completely retain their flavor. In two weeks the smaller bunches are ready to be gathered up, and the larger bunches must be turned over so as to be dried on the under side. This drying requires two weeks longer, when they also are taken up. Then follow the gleaners, women and children, who gather up all the loose berries that have fallen off. These are sold as dried grapes.

When the later crop is on the ground and the first showers are expected raisin dryers bring upon the field great rolls of oiled manila paper; and at night, or when rain is threatened, this paper is spread upon the rows of grapes for the purpose of keeping them dry. This process is sometimes continued until late in December.

The dried grapes are put into boxes holding about a bushel and hauled to the packing house, where they are piled on top of one another as high as the ceiling or roof. In the course of eight or ten days the slight moisture left in some of them, and the heat, cause them to sweat, and this moisture so permeates the whole bulk as to give them a soft and fresh appearance. They are then ready for sorting and boxing. This is done by women and Chinamen, seated, forty or fifty in a room, at long tables.

To each is emptied as needed a box full of fruit; and beside each are placed two new, clean boxes, into one of which the largest and most perfect bunches are packed. In the other box are placed the smaller and less perfect bunches. The loose raisins are passed thru a windmill, and when cleaned of their stems and dust are boxed as "Loose Muscatels." The most of them are the finest of the crop, they sell for a much lower price than those adhering to the stems.

Three sizes of boxes are made, one to hold five pounds, another fifteen pounds, and the largest to hold twenty pounds. As the boxes are filled heaping full a careful inspector examines and weighs each, taking out any surplus, and passes them to the pressman, who puts on the lids and places them in the press, where they are gradually squeezed down and the lids nailed on.

They are then ready to be shipped to their eastern and northern markets by the carload—about 1,000 boxes to the car. But as they are not considered perishable goods, like oranges, lemons and pears, they are not rushed off regardless of demand or prices. The consequence is that they have a steady as well as ready sale at prices which afford a very fair profit to the enterprising manufacturer.—Elias Longley in Industries of Today, by Ginn & Co.

Geography Review

For a review of the states let the pupils represent senators from the different states. Let them feel that the senator is a person who must be thoroly acquainted with his state. When reviewing foreign countries let the pupils represent ambassadors. In this way current events will be brought up and the relation of our country to the foreign countries learned.—Alma Koletschke.

Talks With Teachers

The Teacher's Comfort and Health

S. T. DUTTON, IN SCHOOL MANAGEMENT.

The teacher should be well and strong. He needs for his work the joy in life that goes with a sound body, trained to perform every function in a perfect manner. The school should never be a hospital for weak or diseased people. It is bad for the pupils, and they are the chief concern. A teacher whose health is undermined is almost sure to grow worse and to become a victim of those conditions which often tempt us to undertake what we should not. Physical examinations for teachers are quite as desirable as any other, and are likely in time to be universally required.

Poor health in the teacher often implies impairment of the nervous system and a lack of self-control and repose of manner, which are absolutely fatal to the best interests of the school. The person whose digestion is bad, who can not sleep well, or who for any cause is unable to exercise in the open air, seldom has a sweet temper or calm judgment. Such teachers unwittingly arouse antagonisms in their pupils which are reflected at home, and the relations between the home and the school become anything but agreeable. I have known of more than one case where the teacher's health was so delicate as to require a much higher temperature in the room than was good for the pupils, or was favorable for the cheerful performance of their work. This portion of the subject naturally addresses itself not only to teachers themselves but to school authorities who permit such a state of things to exist. However hard it may be for weak, diseased, or disabled teachers to relinquish their positions, I believe in the end they will be gainers rather than losers. A case is recalled where a teacher in poor health showed a morbid unwillingness to resign, but was finally persuaded to do so. While for some time she maintained an air of bitterness toward the superintendent, after having regained her health, and finding a new joy in life, she came and thanked him for what he had done.

But, turning from this phase of the subject to one which is more hopeful and constructive, let it be understood that, in the vast number of cases, the teacher, as far as health is concerned, is master of his own destiny. The first years of teaching are often a crucial test of a young person's good sense and foresightedness. It is then that he is laying the foundations of his career. Health and vigor are his chief assets; even scholarship and professional training avail little unless accompanied by physical stamina. Let us try to formulate this matter in a few suggestions that are comprehensive and universal.

1. The teacher needs the comforts of a good home. This should include a quiet, sunny room, which is well

warmed in winter, so that preparation for each day's work may be made under the best possible conditions; and, in passing, it should be said that thoro preparation for daily work is distinctly a health precaution. It gives satisfaction and confidence, prevents worry, and leads to conscious success.

2. The teacher needs also nutritious, appetizing food served at regular hours. Intemperance and irregularities of all kinds are inconsistent with those standards of conduct and character which should govern the teacher of youth. The frequent violations of this principle are a stain on the profession. Persistent selfish indulgence leaves its mark upon many countenances and leads to impaired usefulness and lessened respect in the community.

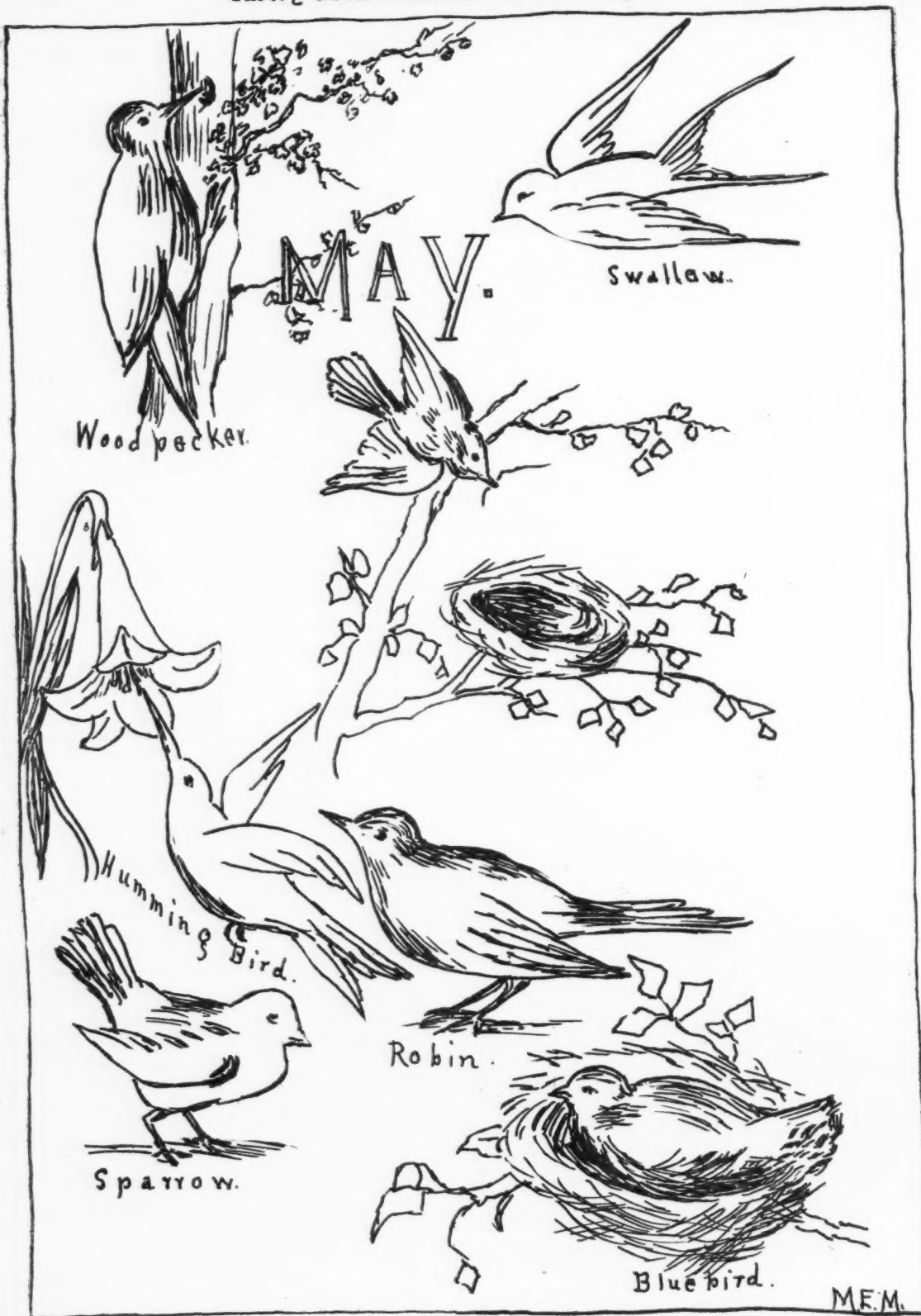
3. The teacher can not afford habitually to deprive himself of necessary sleep, even for the sake of study or social pleasure. As long as he was a student solely, he could burn the midnight oil without harming any one but himself; but now he is a public servant and needs to have reserve force for those emergencies and off-days which come in every teacher's experience. The laws of nature are inexorable, and no guilty person can hope to escape the penalties consequent upon their violation. In nine cases out of ten, both as teacher and student, the person will accomplish more that is worth doing with a full quota of sleep and with reduced hours for study. There is a morbid conscientiousness which leads teachers to spend dreary hours in examining and marking papers when the best interests of their pupils demand they should be in bed and asleep. Teachers who do this are not only sinning against themselves but against their pupils, for they are depriving them of that experience, so valuable, which would make them competent to criticize and correct their own work.

4. Of equal importance to the teacher is out-of-door life. The intrinsic value of fresh air and exercise to sedentary workers is too well understood to need explanation. We are children of nature, but are so hedged about by the artificialities of our modern life that we lose to a large extent the exhilaration of life. We do not, like the Indian, enjoy the abundance of sunlight and air which the Creator intended for us, but rather take them as medicine and often only upon the doctor's prescription. Out-of-door sports and athletics afford special opportunities to teachers. There is nothing more hopeful in our modern life than the sight of men and women of all ages enjoying golf, tennis, to say nothing of boating, riding and walking. The teacher who does not have a scheme of daily life which includes regular exercise is willingly assuming a handicap which may cost him the race. The trolley-car may prove a menace to good health if it becomes a substitute for the morning or afternoon walk. There are many claims of a private and professional nature for the free hours of the Saturday holiday, all of which are legitimate, but a portion of it should be devoted to some pleasurable out-of-door diversion.

"Sing, sing, lily-bells ring,
The blossoms are coming to town,
Daisies and lilies and daffy-down-dillies
Each in a sweet new gown."—Anon.

May Blackboard Drawing

MARY F. MAYHUGH.



[Concluded from page 40.]

tered, in a most affectionate manner, at the same moment two clarions began to discourse sweet music in the open air, which, being quite unexpected, produced a delightful effect upon the bright and happy children. We breakfasted all together in the tent. The princess presented the young Demetrius with a short sword, which bore the inscription: *Fear not him who can kill only the body, but cannot harm the soul; but fear Him who can destroy both body and soul.* Mimi, his sister, received a golden ring with a face in relief, around which was the legend: *'I am the way and the truth.'* In memory of this most beautiful feast of the soul."

It is needless to dwell upon the act of this noble mother who thus sought to impress upon her children the lessons of this great day of their First Communion. We all know what fruit these lessons bore, especially in the case of the young prince, who soon after exchanged the prospective career of a soldier of rank for the more honorable but toilsome militia of Christ.

In churches where the Sisters have partial charge of the preparation of the children for First Communion, the ceremonies are, as a rule, truly beautiful. Where we cannot avail ourselves of the pious ingenuity and zeal of religious teachers, we may find devoted parishioners to help us in making the day one of joy and edification to all the faithful.

As the hour of the Mass at which the children are to receive Holy Communion, we must be careful not to tax the endurance of the children already weakened by the strain of the previous exercises. Hence the Mass should be as early, and the service as short as possible. Both the choir and the preacher, if they consult the feelings of their hearers on this occasion, will be brief. A short hymn may be quite beautiful; a short sermon need not be dull.

But the Holy Communion once given to the children should not be the end of the present or future care of the pastor and teachers. It is very desirable, and in most cases really necessary, that the thanksgiving should be made with and for the children by some grown person in the church. It is well, indeed, to lay great stress in the preparatory instructions upon the fact that they are not to lose the precious moments after Holy Communion, that they should thank our Lord and say to Him how dearly they wish to love Him henceforth, that they should tell Him all the desires of their young hearts for themselves, their parents, brothers, sisters, superiors and friends. But these acts on the part of children cannot be of long dura-

tion. The silent moments are easily invaded by wandering thoughts, and hence, after *leaving them for some minutes to themselves*, the acts of thanksgiving after Communion should be made aloud, so that the children may repeat them sentence by sentence with deliberation and devotion.

I have already alluded to the inconveniences which normally hinder the attendance of some of the faithful at this celebration. Some forethought will make it possible that those who cannot be at the Mass of First Communion may participate in the subsequent exercises, perhaps in the afternoon or evening. But every part of that memorable day should bear the impress and character of the children's First Communion, and should be made to act as a reminder to all the congregation. Among the special exercises befitting the occasion are:

1. A solemn profession of the Catholic faith and renewal of baptismal vows on the part of the children. This should take place in presence of the entire congregation.

2. The distribution of the memorial card or picture recording the day of the First Communion. The more beautiful this memento, which is a sort of charter of fidelity to the faith and practice of the Catholic religion, the better. A finely framed picture of the First Communion in the home is a reminder, not only to the child whose testimonial it is, but to every member of the family, of the duty which each owes to the parish. It elicits a commendable pride in being a member of the church and does more to make people contribute regularly to its support than the wearisome calls for pew rent, and monthly dues, and the extraordinary devices resorted to in order to obtain compliance with the sixth precept of the Church. It opens the way for introduction of Christian symbols in the homes of our people, in the place of those flippant and sometimes doubtfully modest exhibitions of secular art too often found among Catholics.

The ceremony of distributing these pictures should, if possible, take place in a hall. Let the fathers be seated around the pastors and priests; appoint ushers from among the sodalists to bring up each child in turn to receive the diploma in the presence of the faithful. A few apt remarks and some hymn preceding and following the act will reach the heart of all and do lasting good.

3. In connection with this, a zealous pastor may bring the first communicants to become active promoters of the devotion of the Holy Family, which Leo XIII. desired to have established in every Catholic home.

The investing of the Scapular may also be connected with the afternoon service in the church.

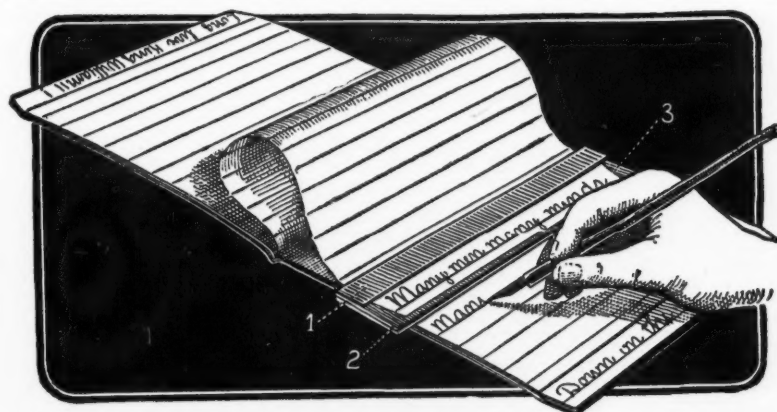


FIG. 1—One inch card-board band. FIG. 2—Four pieces of blotting paper $2\frac{1}{4}$ inches wide. Card-board band and blotting paper fastened together at either end with wire threads. FIG. 3—Copy slipped under card-board band and held in position by band for copying. As each line is written copy and blotter are moved down to dry writing, which brings copy in place for next line.

We Lead the World in Improved Methods for Teaching Penmanship.

A Perfect Writing Book.

The copy follows the pen and each line of the pupil's writing is concealed as finished.

Pupils write continuously from the model, and only the perfect form is presented to the mind. Penmanship made easy and interesting. **Samples Free.**

National Publishing Company,

308-320 SEVENTH ST.
LOUISVILLE, KY.

Finely
Illustrated.

THE PUBLISHING EVENT OF THE YEAR

Of unusual
Interest.

An important new subscription book.
Sold only in connection with
Benziger's Magazine.

A GRAND WORK

With about 200 fine half-tone
illustrations

LIFE OF HIS HOLINESS POPE PIUS TENTH

Together with a Sketch of the Life of his Venerable Predecessor,
HIS HOLINESS POPE LEO XIII,

WHAT THE "LIFE OF POPE PIUS X" CONTAINS:

Preface by His Eminence, Cardinal
Gibbons. Introduction.

LEO XIII.

1. The Heritage of Pope Pius IX.
2. Advancing in age and Wisdom.
3. Foreshadowing.
4. Lumen in Coelo.
5. In the Eyes of the Faithful.

THE VACANT SEE.

1. The Passing.
2. Historical Aspect of the Conclave.
3. Before the Conclave.
4. Entering the Conclave.
5. The Future Pope.
6. The Conclave.

PIUS X.

1. The Election and the Days after.
2. The Coronation.
3. The Personality of the New Pope.
4. The Precious Years of Youth.
5. Shepherd of Souls.
6. Bishop of Mantua.
7. Cardinal Patriarch of Venice.
8. On the Chair of St. Peter.

WITH 200 FINE HALF-TONE
ILLUSTRATIONS,

And a History of the Conclave.

WITH A PREFACE BY

His Eminence, James Cardinal Gibbons,

ARCHBISHOP OF BALTIMORE.

The First American Cardinal to Take Part in the
Election of a Pope.

Octavo, cloth, 450 pages, with 200 illustrations.

PRICE OF BOOK, \$2.00 NET.

Sold only in connection with Benziger's Magazine as follows:

Regular price, Life of Pope Pius X \$2.00

" " Benziger's Magazine, 2.00

Regular price.....\$4.00

**SPECIAL
COMBINATION PRICE
\$2.50.**

Persons who are already subscribers to Benziger's Magazine, can get the Life of Pope Pius X, and take advantage of this combination offer by having their subscription extended for a year, or subscribing for another copy.

Send \$2.50. and get the "Life of Pope Pius X" and Benziger's Magazine for a year,
(regular price, \$4.00.)

BENZIGER BROTHERS,

New York, 36-38 Barclay Street,

Cincinnati, 343 Main Street.

Chicago, 211-213 Madison Street,

The Plays We Used to Play.

PROFESSOR MAURICE FRANCIS EGAN, (CATHOLIC UNIVERSITY, WASHINGTON, D. C.)



DR. EGAN.

A branch of literature which seems to be neglected of late is the play for Catholic dramatic societies, schools and colleges. We have fairly good plays for our young students, but most of them are worn threadbare. What a recent writer calls the "Hebraic injustices" against young men appearing in women's clothes exists in the Catholic schools, though terrible and shudderful Lady Macbeths, have been seen to shake the mimic stage with thunderous tread; but the light and airy dancing girl with incipient mustaches of the Harvard Hasty Pudding and Pennsylvania Masque and Wig clubs is not encouraged. We have, it is true, seen Queen Katharine's with bass voices that would have almost justified the conduct of Henry VIII. and pigeon-toed Ophelias whose trousers would show beneath the folds of their virginal robes, but as a rule our college theaters, which are becoming more artistic, are forced to fall back on a hackneyed list of dramas for male characters. There is scarcely a "boy" of fifty years of age today who attended the Catholic college, with whom the title "Hidden Gem" or "Maurice the Wood-Cutter," or "The Upstart" (a version of Moliere's "Bourgeois Gentilhomme") does not act as a pass-key to his memory. Our boys are today playing the parts once made locally famous by their fathers and grandfathers. No man from a Catholic college who ever acted even the part of a slave in "The Hidden Gem" or sang the famous chorus adapted from "Il Trovatore," is supposed to be badly equipped for life. There are two plays of mine, "The Rising of the Moon" and "At the Sign of the Rose," constantly in demand, and I think by this time worn quite threadbare. Somebody ought to replace them. I hear of a drama, produced at Notre Dame, "Hamnet Shakespeare." It, I hope, will be an effective addition to the list of college plays.

Nearly all the dramas written for boys' schools lack rapid action. Heliogabalus or Domitian or some ferocious Roman fixes his eye on a victim early in the first act; then Domitian or Heliogabalus talks and the victim talks back until blood dyes the stage to slow music in the fifth act. Sometimes the Emperor sits on a crimson velvet chair and says:
*"Prithee, Publius, let the game begin—
 I would drink blood anon, as the Nubian lion
 Likewise drinks blood; yet ere this
 thing occur
 I would be gay with jocund sport and
 song,*

Ho, wine, my Publius,—let joy be unconfined."

Then "coon" songs and clog dances are done for the emperor, who drinks from a brass bowl whenever he thinks of it. Of course this is not art, but the clog dances relieve the gloom of the blank verse, and fill the "preps" and freshmen with delight. The dreary Roman play and the modern play, made dreary by the incompetency of young actors, might easily be replaced if an enterprising publisher would make a specialty of college plays. Some of Father Longhay's plays of this kind have been translated into English and performed here. I recall "The Sons of O'Connor" and "Edmond Campion." Father Longhay is one of the best of the French playwrights for boys. They, however, need adaptation for our stage, where noble actors are demanded rather than noble speeches. With us a play drags if the action is impeded by too many—even beautiful—long speeches. An instance of this was the cutting of the speech of "The First Lord" from "As You Like It," because it stood in the way of the action, in Mr. Augustin Daly's opinion, and Mr. Augustin Daly was a master of stagecraft.

There can be no question as to the educational value of college plays. Properly mounted, they are lessons in history, and a hall, with a reasonable array of scenery and "properties," ought to be a part—a serious part—of all college endowments. They may be made to train the eye, the voice the ear, the mind and the body. They teach high things and inspire good thoughts. There are few sermons that move us more deeply with the consciousness of the transitory quality of life or the need of constant preparation for death than the archaic "Everyman." Nothing would seem to be more out of the atmosphere of the modern theater than this quaint morality. Death enters with his gliding step, his fateful call of drum and bugle, grotesque, a skeleton, yet there is never a laugh in audiences accus-

tomed to laugh at everything. Everyman kneels humbly at the feet of the monk, Confession, and anguished, takes the scourge of penance, the bells of the mass and the air is filled with incense, and yet, in spite of the garishness of theatrical surroundings reverence is everywhere marked. Let anybody who has any doubt of the influence of the theater—if there be anybody who doubts—see "Everyman." The chrism of the church is upon it, and it is singular that men and women that give little heed to the mysteries it symbolizes are deeply impressed and reverential.

To return to the college play,—it is evident that the old dramas have become outrun. It is no recommendation of "Maurice, the Woodcutter," to a boy to know that his father was the bright particular star in that pathetic part when Plaucus was consul. It is not only a question of the colleges—who reach a very small part of the population—but of the many church societies, compelled to cut out and slash well known dramas in order to play them at all.

Mr. William Butler Yeats has established several theaters in Dublin where young persons—amateurs, of course,—play in dramas of Gaelic inspiration written specially for them. He has formed a school of patriotism and taste which is already beginning to show good effects. Taste comes very close to morals, and the taste of young people may be improved very much by the writing for them plays suited to their powers.

✽✽ The recent action of the management of the St. Louis World's Fair, in selecting for exclusive use in the buildings of the Fair, the Milwaukee Dustless Floor Brush, was a notable recognition of the great merits and superiority of that 20th century sweeping device. In competition with the Milwaukee Dustless Brush were a great variety of brooms, brushes and sweepers manufactured in different parts of the country. But the "Milwaukee Dustless Brush" proved up in actual test, whereas the others were found wanting. It is needless to say that the orders for the Milwaukee brush by the Fair Management are exceptionally large. The miles of floor space in the buildings are to be kept scrupulously clean and the "Milwaukee Dustless" will do the work. Send for descriptive circular to Milwaukee Dustless Brush Co., 122 Sycamore St., Milwaukee, Wis.

AN ANCIENT LEGEND AND ITS ANSWER.

[Through Alexandria there rushed of old a Woman with disordered garb that held high in one hand a Torch, and in the other bore a Jar of Water, and cried aloud, saying, 'With this Torch I will burn up Heaven, and with this Jar of Water I will quench Hell, that henceforward God may be loved for His own sake alone.'"]

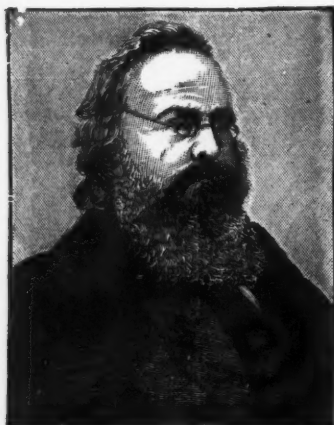


HOU Christian Mœnad, with thy Torch and Jar,
 That wouldst burn Heaven to its remotest star
 And quench all Hell, that thus, beneath—above—
 God might be God alone, and Love but Love,
 Too proud for gifts! dash down that Jar and Torch
 And learn a lowlier wisdom from the Church.
 Know this, that God is Heaven: with Him, who dwell
 Find Love's Reward perforce: and theirs is Hell
 (Hate's dread self-prison) who pine in endless night
 From God exiled, or blinded by His light.
 Mœnad! Thy Thyrsus is no Prophet Rod:
 Who cancels Heaven and Hell must cancel God.

—Aubrey De Vere.

THE BROWNSON MEMORIAL.

An event significant and important in the history of our country is the coming dedication of the public memorial to Orestes A. Brownson. The mem-



DR. O. A. BROWNSON.

orial has taken the form of a bust of the noted American, and will rest upon

a pedestal some eight feet in height, in Sherman Square, New York City.

A contract for the monument was awarded to the sculptor, Samuel J. Kitson, of Boston, early in 1899. On November 14 of that year his design was exhibited at the Catholic Club and won the favorable commendation of the Municipal Art Commission. The Park Commissioners suggested several sites, and Sherman Square park—72d street and Amsterdam avenue—was selected as possibly the most desirable site in the city of New York. The bronze bust of Brownson has been on exhibition at the Catholic club during the past year, and it is expected that the completed monument will be unveiled before next June.

THE Atchison, Topeka & Santa Fe Railroad Company locked out ten thousand men on Monday, comprising their entire force of machinists, helpers and allied workers.

It is said that the principal feature of the Republican National platform will be a declaration in favor of protection in strong terms with a proviso that changes should be made only when

changed conditions of business render them necessary.

THE story has been started in anti-La Follette circles in Wisconsin, that Gov. La Follette will not be a candidate for re-nomination. It is asserted that if the governor controls the state convention Ira B. Bradford of Augusta, will be nominated for Governor and Gov. La Follette will become a candidate for the seat of United States Senator Quarles, whose successor will be elected next winter.

THE total attendance at the Louisiana Purchase Exposition on the opening day was 187,793. The total attendance at the Columbian Exposition at Chicago in 1893, on the opening day was 137,557.

"Don't Be So Rough Jim, I Can't Play Tonight." A very pathetic character song for medium voice (male or female), or may be sung as a duet. The words are sensible, but touching. The melody is captivating, while the accompaniment is brilliant and effective. Not difficult. A happy addition to any commencement program. Address, March Brothers, Publishers, Lebanon, Ohio.

TO OUR FRIENDS AND PATRONS

It gives us great pleasure to announce that we have purchased the entire publishing plant and business of THE MORSE COMPANY, Educational Publishers of New York, Boston and Chicago. The list of the Morse Company is an unusually valuable one and will materially add to the strength of our own, with which it will coalesce with exceptional consistency and advantage.

The authors of The Morse Company include some of the ablest and most representative educators in the country among them Dr. Balliet, Superintendent of Schools, Springfield, Mass.; Superintendent Carroll of Rochester, N. Y.; Dr. Dutton of the Horace Mann School, Columbia University, New York; Superintendent Parlin of Quincy, Mass.; Superintendent Chancellor of Bloomfield, N. J.; Prof. G. B. Atwood; Dr. C. W. Deane, Superintendent of Schools, Bridgeport, Conn.; Professors J. G. and T. E. Thompson; and Superintendent I. Freeman Hall of North Adams, Mass.

After May 1, 1904, the publications of the Morse Company will be in ample stock at all of our branches and agencies, and orders and inquiries may be sent to our nearest office. We solicit for ourselves the continued support of all friends and patrons of The Morse Company and commend these publications to the considerate attention of the educators of the country.

SILVER, BURDETT & COMPANY

New York

Boston

San Francisco

Philadelphia

Chicago

Dallas

Atlanta

\$500 GIVEN AWAY.

Write us or call on any ALABASTINE dealer for the easy conditions of a contest open to all.

ALABASTINE THE ONLY DURABLE WALL COATING

Not a disease-breeding, out-of-date, hot water, glue kalsomine. Kills disease germs and furnishes no lodgment ground for them. **Kalsomines stuck on the walls with animal glue** and wall paper with its decaying paste nurture and assist the propagation of all germs. **Alabastine** is ready to mix by the addition of cold water, is as durable as the wall itself, comes in fourteen beautiful tints and any one can brush it on. Ask for circular showing tints and giving information about decorating. Buy only in 5 lb. packages properly labeled.

ALABASTINE CO., GRAND RAPIDS, MICH.

New York Office, 105 Water Street.

✱✱ The teaching of English in the grades is at once an important and a difficult work. Nothing, perhaps, brings quicker or more sweeping criticism upon a school, than its failure to give to its graduates the ability to write correctly and easily, the language of the country.

The fact that some teachers and some schools achieve exceptionally good results in this work, shows that the method of presenting the subject to a class is of importance. If we knew of a teacher who was attaining excellent results in this subject, would we not consider ourselves privileged if we could visit him and observe his methods? But if in addition to favoring us with an exhibition of his methods, this successful teacher should take occasion to supply us with carefully prepared outlines, many suggestions as to methods, and a series of exercises for developing the subject, step by step throughout the whole year, would we not consider ourselves most highly favored? With methods and materials "tried and proved" to rely upon we would certainly have reason to feel confident of good results thereafter in our language work.

Yet this is what every teacher may have by securing the two books "Steps in English," just published by the American Book Co., 521 Wabash avenue, Chicago. (Book I; 40 cts., Book II, 60 cts.). These books represent a distinct innovation in teaching language and grammar, and are certain to be productive of good results in the language work of schools making use of them. All should read the detailed announcement of the books on the back cover of this number of The Journal.

✱✱ "History By Camera"—One of the exhibits at St. Louis this summer will be a collection of 300 fine photographs, the work of Sir John Benjamin Stone, M. P., of The Grange, Erdington, a town near Birmingham. The photographs are careful studies, giving a large and accurate knowledge of the history, politics, antiquities, social life, customs, and traditions of Great Britain. Sir John's collection is considered the most complete and varied ever made by any photographer not a professional; and the three hundred chosen for exhibition in the Liberal Arts Building at St. Louis will comprise of themselves one-third of the British official exhibit in photography. Sir John Benjamin Stone's work, especially that portion Americans are to see, is fully described in the May Century by George F. Parker, formerly United States Consul in Birmingham. His "History by Camera" will be illustrated with emphasis from the exhibit.

✱✱ If in quest of good drills, plays, cantatas, dialogues or musical features for your closing exercise program, write to March Brothers, Lebanon, Ohio. They are the largest dealers in books of this kind for school use. Get their free catalogue.

✱✱ Spring and Summer are the seasons for renovating and cleaning church and school. When you get to this work remember that Alabastine is offered as more durable, sanitary and economic than kalsomine or wall paper. Send to the Alabastine Company, Grand Rapids, Mich., for free samples, colors and descriptive circulars.

✱✱ The Journal has an inquiry for names of places where Catholic schools will

be in session during July and August. A young lady now teaching in an Iowa parochial school desires a position during the summer months.

✱✱ Dr. Edw. McLoughlin, principal of the Dewey School, Chicago, and well known in Catholic educational circles through his service as secretary of the Columbian Catholic Summer School, and also as a lecturer on educational subjects, will again devote part of his summer vacation to institute work at Motherhouses. Dr. McLoughlin is a progressive educator and Superiors desiring to have him lecture at their institutes should address him at 6916 Perry Avenue, Chicago.

* * *

Flames in St. Vincent's hospital, Indianapolis, caused a panic, the death of an employe and the injury of a score of patients and nurses early Sunday, April 17. Men and women who had just undergone surgical operations and others who were thought to be too ill or too badly crippled to leave their beds leaped

out of cots and ran downstairs or crowded to windows in the upper wards, intent on jumping to the ground. Some did jump out, only to receive severe injuries. In all the mad excitement, however, one feeble patient kept his senses. He pulled twenty-seven per-

INSTITUTE CONDUCTOR

The undersigned would be pleased to make appointments for Catholic school institute work during the first two weeks in August. Fifteen years' experience. References.

Address:

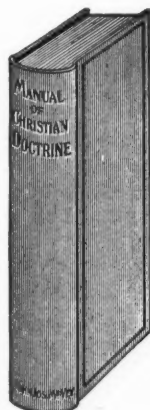
EDWARD McLOUGHLIN,
6916 PERRY AVE.,
CHICAGO, ILL.

YOUR INTEREST

CONSIDER CAREFULLY FOR FALL ADOPTION.

Course of Religious Instructions

Institute of the Brothers of the Christian Schools.



Manual of Christian Doctrine

Comprising

DOGMA, MORAL AND WORSHIP

By a Seminary Professor

Authorized English Version. 12mo. Cloth. 587 pages. \$1.00 net.

THIRD EDITION

Prepared especially for Classes in High Schools, Academies and Colleges. Send for Prospectus, or sample copy will be sent for examination.

JOHN JOSEPH McVEY, PUBLISHER
39 NORTH 13TH STREET, PHILADELPHIA, PA.

The Crowell Cabinet shown here includes:



1st. A thoroughly modern lecture or table work, equipped with all up-to-date appliances, i.e., water pressure, gas pressure, electricity, compressed air, and numerous standards and clamps.

2nd. A perfectly arranged case for storing all the Apparatus in good order under lock and key.

3rd. More than 500 pieces of carefully made and scientifically planned apparatus.

4th. A manual which gives specific instructions for more than 500 separate and distinct experiments covering every branch of the subject.

The pieces are interchangeable, each piece thus serving many purposes, with the result that all the apparatus is in use

the year through. This makes it the most economical of all physical apparatus. The training the pupil gets in setting up the various machines out of the parts makes it the most valuable for training purposes of all apparatus.

COLUMBIA SCHOOL SUPPLY CO., Indianapolis, Ind.

Some of the Catholic Schools of the country that are using the Crowell Cabinet:

St. Peter's Convent, San Francisco, Cal.; Sisters of Notre Dame, Washington, D. C.; Marist College, Atlanta, Georgia; St. Mary's School, Michigan City, Indiana; Academy of Immaculate Conception, Oldenburg, Indiana; St. Francis School, Dyersville, Ia.; Cathedral School, Sioux City, Ia.; Dominican Academy, Fall River, Mass.; Institute of Holy Angels, Fort Lee, N. J.; St. Benedict's College, Newark, N. J.; Academy of Our Lady of Angels, Elmira, N. Y.; St. Joseph's Academy, Lockport, N. Y.; St. John's School, Manlius, N. Y.; St. Gabriel's Academy, New York, N. Y.; Ladycliff Academy, Highland Falls, N. Y.; St. Elizabeth's Academy, Allegany, N. Y.; St. Joseph's Academy, Greensburg, Penn.; Augustinian College, Villanova, Penn.; St. Luke's School, Wayne, Penn.; St. George's School, Newport, R. I.; Academy of Our Lady of the Sacred Heart, Corsicana, Tex.; St. Joseph's Academy, Sherman, Tex.; Academy of the Sacred Heart, Waco, Tex.; St. Edward's College, Austin, Tex.; Sacred Heart Academy, Louisville, Ky.; Bro. Albert, 802 Allen Ave., St. Louis, Mo.; Sisters of Notre Dame, Odell, Ill.; Sisters of the Visitation, Rock Island, Ill.; Ursuline Academy, San Antonio, Texas; Ursuline Academy, Dallas, Texas.

sons—nurses and patients—away from windows and piloted them one by one through the dense smoke to safety. When the danger was over he succumbed to the strain, but restoratives were applied and it is believed the hero of the occasion will survive.

Diplomas
FOR
PUBLIC & HIGH SCHOOLS,
COMMERCIAL SCHOOLS,
& COLLEGES,
ALL LITHOGRAPHED,
OR LITHOGRAPHED WITH
BLANK SPACES FOR SCHOOL
B.C. KASSELL, CHICAGO
CHICAGO. HOUSE.

WHEN IN CHICAGO
Stop at the
New Northern
Baths & Hotel Combined
8 floors. Fine new rooms. Meals a-la-Carte at all hours.
BATHS OF ALL KINDS.
Turkish, Russian, Shower, Plunge, etc. The finest swimming pool in the world. Turkish Bath and Lodging, \$1.00. Most inexpensive first class hotel in Chicago. Right in the heart of the city. Booklet on application.
New Northern Baths & Hotel
14 Quincy St.—CHICAGO—Near State

GET THE BEST
WEBSTER'S INTERNATIONAL DICTIONARY
English Geography
Biography Fiction, Etc.
25,000 NEW WORDS, Etc.
New Casetteer of the World
With over 25,000 entries based on the latest census.
New Biographical Dictionary
Over 10,000 names of noted persons, birth, death, etc.
Edited by W. T. HARRIS, Ph.D., LL.D.,
United States Commissioner of Education.
New Plates. 2380 Quarto Pages.
Rich Bindings. 5000 Illustrations.
Should be in Every Home, School, and Office
Also Webster's Coleridge Dictionary with 1100 pages, 1400 illustrations. Size: 7x10x2 1/2 in.
A Special Thin Paper Edition
Printed from the same plates as regular edition. It has limp covers and round corners. Size: 6 1/2 x 8 1/2 x 1 1/2 in.
FREE, "A Test in Pronunciation," instructive and entertaining. Also illustrated pamphlets.
G. O. C. MERRIAM CO.,
Publishers, Springfield, Mass.

Harriet Leahy, an old employe of St. Vincent's, was killed by jumping from a fourth-story window of the hospital. Sisters Stella and Nordica were injured.

As an unusual number of surgical operations were performed in the hospital Saturday many of the patients who were carried from their beds by the rescuers were in a critical condition and the physicians fear that many fatalities will result. The patients were carried to the male ward, which is on the first floor, and was not seriously affected by the panic that raged on the upper floors. Within a short time about 100 physicians arrived and the patients were cared for.

THAT Judge Parker is not likely to be nominated for President at the St. Louis convention and that Charles A. Towne of New York may be is the interesting suggestion that comes from Senator Gorman. During the last few days Mr. Gorman has told a number of his friends that, in his opinion, the Parker movement is losing strength, and that from now on to the meeting of the national convention will become weaker and weaker. Senator Gorman told a group of senators the other day that he should not be surprised if the St. Louis convention were to turn to former Senator Towne and make him the candidate. According to the view of the Maryland senator, the Parker boom reached its climax at that Albany convention, and it has been on the decline ever since. The platform adopted at Albany by Judge Parker's friends, with his approval, has not made a good impression on the country. Mr. Gorman thinks, and the fierce opposition of Mr. Bryan has hurt, too. In chatting with his senatorial friends in the cloakrooms before the adjournment of Congress Mr. Gorman pointed out that few states were following the lead of New York and instructing their delegates for Parker. The convention will meet without anyone having control of it, and a grand talking match will be the result. Mr. Gorman thinks "get together" will be the keynote of Democratic desire, and that Judge Parker's weakness will be the fact that if he is nominated the Bryan-Hearst faction probably will bolt the ticket.

A dispatch from Rome to the New York World says: Pius X., wishing more closely to control the churches under his immediate jurisdiction as Bishop of Rome, has just nominated a commission, composed of the Cardinal Vicar General and five bishops who live there, to take charge of the inspection of all the Roman churches and institutions. Another committee, composed of members of religious orders, has to inspect all the monasteries and convents of the Eternal City, and the Pope has ordered that the members of these

Our Specialty: CLASS PINS
High-grade work at low prices. Write to us for illustrated catalogue of designs. We guarantee satisfaction.
BUNDE & UPMEYER CO.
49-51 Wisconsin St.
MILWAUKEE, WISCONSIN

Diplomas
and CERTIFICATES for COLLEGE, SCHOOLS (public and private) BUS, COLLEGE SOCIETIES, and for all purposes. Stock and special designs. Artistic in design, handsomely lithographed. Reasonable in price. *Follow us everywhere.*
ILLUSTRATED CATALOGUE FREE
THE KINNEY STUDIO, 263 B'way, NEW YORK
Designers, Engravers, Lithographers, Printers

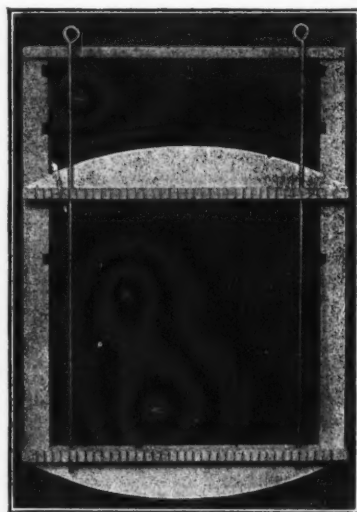


The 20th Century Drawing Table

Especially suited to the use of Schools, and has been adopted by many of the best.

Circulars Free.

The Hetterschield Mfg. Works
317 S. Division St., Grand Rapids, Mich.



Todd Adjustable Hand Loom

Pat. July 23, 1901

For School, Kindergarten and Home

The new combination rug and hammock loom "Perfection" (see illustration) adjustable in length and width, meets every requirement for weaving. "Hand Loom Weaving," Rand McNally & Co., by Mattie Phipps Todd, is the only practical book on this subject.

A practical and most timely help in the solution of the problem of industrial work in the primary school and for home work. Endorsed by leading teachers.

All Kinds Weaving Material at Wholesale and Retail.
Send for Descriptive Circular.

TODD & TODD, 730 E. 18th St., Minneapolis, Minn.

commissions shall be obeyed just as he would be.

Such an inspection is to be extended to all dioceses of the world, beginning with those of Italy, for which special apostolic commissioners are to be named. Among the rules governing the conduct of such commissioners, there is one forbidding them from accepting the hospitality of the bishops whose dioceses they are inspecting, or even to dine with them.

Now that President Loubet of France has actually left Italy after visiting Rome, and after having been entertained by the king of Italy without paying his respects at the vatican

**A Little Better
But No Higher"**
ARE THE RELIABLE

Steinway
Steck
EVERETT
PIANO.
---Starr---
Harvard, Richmond,
Needham, Jewett,
"Lyra" and other
pianos
PIANOLAS and a complete
stock of music
EASY TERMS
EDMUND
E. GRAM
The Gram Building, 207-209 Grand Avenue
MILWAUKEE, WIS.

there is a good deal of quiet talk in church circles and outside as well as to what steps will be taken by the pope to show his displeasure. That something will be done is generally believed.

* * *

The first important land engagement between the forces of Japan and Russia has taken place and the Japs have proved as successful as in the several sea fights which have won them glory. The fight took place at the Yalu river, the Russians on the west bank resisting an attempt of the Japs to cross. It was a bloody contest and between 3,000 and 4,000 Russians were killed or wounded. The latter also lost twenty guns and were driven back in a demoralized condition. The Japs fought with great desperation, their artillery doing fine execution. They finally forced a passage of the river under a heavy fire, charged upon the Russian entrenchments, capturing them and driving the latter back in confusion. The Japanese lost heavily in the attack and the Russians are now in retreat through Manchuria, with the Japanese troops close on their heels. Rumor has it that the Japanese have captured New Chang, which means the cutting off of Port Arthur. The attack was a brilliant one, skilfully planned and executed.

There has been very little doing at Port Arthur. A Russian dispatch says that on Monday Admiral Togo endeavored again to block the harbor, but was unsuccessful and lost two torpedo boats. This dispatch must be taken with allowances, as it comes from Russian sources.

THE SPECIAL SUMMER INSTITUTE NUMBER
OF THE JOURNAL will be issued early in June.
ORDER EXTRA COPIES NOW.

The faculty and the Alumni Association of the Christian Brothers College, St. Louis, through their committees are making elaborate preparations for a grand reunion of all the alumni societies and similar organizations connected with the schools of the Brothers in



No. 47½—5 Cents, Square
" 45½—10 " "

DIAMOND INKS
IN BOTTLES, JUGS, KEGS AND
BARRELS.

Write us for prices on
The Best Inks for Your School.

DIAMOND INK CO.,
MILWAUKEE, WIS.

THE beginning of the sale of one of our new books is an interesting study. First, the wideawake teacher who is alert for anything that will be useful and who has the keenness to discern merit, adopts it. Then follows the adoption of others less alert, and finally that of a host who may have heard well of the book. The first class are now rapidly adopting

DICTATION STUDIES
and placing it in the hands of their pupils as soon as they complete the text book. They see the merit, the value of the work. Why not place yourself in this class of far-seeing teachers by ordering at once the books for your advanced classes? Published for the following systems: Munson, Gregg, Isaac Pitman, Graham and Benn Pitman.

COMPLETE TOUCH TYPE- WRITING INSTRUCTOR

is the leading work on this subject. Used by many religious schools, should be used by all teaching the subject. Published for the Remington, Smith Premier and Underwood.

MODERN BUSINESS SPELLER

has many features you have never before found in a speller. It has the visualization feature, yet, the words are divided into syllables and marked. If you are not using it you are not providing the best work you can for your pupils.

We publish a full line of commercial texts and solicit the correspondence of schools interested in these subjects.

POWERS & LYONS,

CHICAGO, NEW YORK,
SAN FRANCISCO.

Ben Hur Chariot Race



The Finest March Ever Composed
SEE SPECIAL PRICES BELOW

Ben Hur Chariot Race March—The greatest and best of marches; universal favorite. Every player should have this piece. Price, 50c.

The Storm King March—Contains a magnificent representation of rumbling thunder, flashing of lightning, the Storm King awakening, and his defiance of the elements. Price, 50c.

The Witch's Whirl Waltzes—Fronounced the best placed on the market in recent years. Wonderfully descriptive. Representing dancing Fairies, Elves, Old Witch, etc. Price, 50c.

Arizona March—The great Indian March-Step. Specially bright and catchy. You should have a copy. Price, 50c.

The Midnight Flyer March—The great Railroad March. Full of snap, fire and dash. One of the latest. Be sure to get a copy. Price, 50c.

Queen of Beauty Waltzes—Without any exception one of the prettiest waltzes ever published; simply beautiful; try it. Price, 50c.

Warrior's Tip In Dixie—The greatest and best of all cake-walk compositions. Get this, as there is nothing better. Price, 50c.

A Signal from Mars March—A magnificent, brilliant March. Full of life, spirit and enthusiasm. Great favorite. Price, 50c.

Midnight Fire Alarm—Great descriptive March, arranged with Fire Bell effects; specially attractive; get a copy. Price, 50c.

Read this Special Offer

To any one ordering 5 or more of the pieces named above, at the extra reduced prices given below, we agree to send a free of charge our special book collection of 33 pieces, consisting of one complete full page of music from 29 instrumental pieces and 4 of the best popular songs. Do not fail to take advantage of this liberal offer. Your money cheerfully refunded if not perfectly satisfactory. *Mention this Magazine.*



Special Reduced Prices
Any 1 of above (postpaid), \$.25
" 3 {including the above} .60
" 4 {named book collection} .75
" 6 {tion of 33 pieces free} 1.00

E. T. Paull Music Co.
37 West 28th St., New York

the United States. The event will take place on June 8th, in Festival Hall, Louisiana Purchase Exposition.

The committees have received most encouraging news from the various school organizations, several of which are in correspondence with the secretary regarding details of accommodation for the delegates that are to attend.

The program for the occasion will provide a very interesting entertainment, including addresses by prominent

representatives lay and clerical.

The celebration is designed to show the strength and coherence of the student organizations of the Christian Brothers schools, to promote the general interests of Christian education and to emphasize the value of Catholic intelligence and morality as factors in American national life.

Such a celebration will make a distinct appeal to the good judgment of all classes of our people whether viewed from the standpoint of personal duty or of patriotic enthusiasm.

It will serve to vindicate the Catholic position on many question of the highest practical interest touching our national and social life and inspire a deeper reverence for those religious and moral ideals which the Church is endeavoring to realize in the conduct and aspirations of her children throughout the world.

ESSENTIALS OF AMERICAN HISTORY

By Thomas Bonaventure Lawler.

A noteworthy text-book

It aims to give as full a knowledge of our territorial, political, and industrial development as the limits of a text-book will show. The author holds the scales evenly balanced and strives to do full justice to all the elements, racial and religious, that have made contributions to American history.

GINN & COMPANY, Publishers

378-388 Wabash Ave. :: :: :: Chicago, Ill

THE NEWEST ENTERTAINMENTS

SPECIALLY SUITABLE FOR COMMENCEMENTS AND SCHOOL CLOSING EXERCISES.

NEW CELEBRATIONS for last days of school, Flag Day, Bird Day. Arranged by Miss Ida M. Hedrick. Ample material of all kinds—songs, recitations, dialogues, etc., from which the teacher may select a full program suited to her grade. The author has had large experience in writing and compiling entertainments, and has learned to provide the much coveted material that insures a successful entertainment. Not a dull number in the collection. 25c.

THE NEWSBOYS' THANKSGIVING. A jolly new play. Four city newsboys go to the country on Thanksgiving day, make the acquaintance of Farmer Brown and his family. They have a merry time and a good dinner. Sensible, but full of fun. Six male, four female characters. No troublesome requirements. Time, 40 minutes. 15c.

SUNFLOWER MARCH. For 16 boys. A very amusing entertainment. The costumes are alike front and back, and the movements occasion much merriment. Full directions and diagrams. 15c.

ROSE MARCH AND DRILL. For 16 girls. A beautiful spectacular entertainment for any occasion. The costumes, though easy to provide, are most charming. The movements of the march are easily learned by the aid of the diagrams provided, but the effect is most striking. 15c.

SPEAR DRILL. For 16 girls. A very easy entertainment to arrange. Costumes are simple, the movements not intricate. Suitable for small girls. Very pretty. 15c.

THE QUARREL. An amusing duet for a little boy and girl. Very easy, but sure to please the audience. If you have a boy and girl who can sing a little be sure to get this to round out your program. It is a mirth provoker. The words are descriptive of a children's quarrel, very true to life, and decidedly humorous. The melody is pleasing, while the accompaniment adds much to the brilliancy of the production. The music is not difficult. The piece can be rendered successfully with little effort. Will fit anywhere and add spice to the program. 25c.

AL MARTIN'S COUNTRY STORE. A burlesque entertainment for from 15 to 30 participants. Written by Archibald Humboldt and Martelle Everett. This entertainment is unsurpassed for merriment, taking qualities and ease of production. A country store with all its peculiar environments is depicted. The loafers, the small customers, the gossipers, the lovers, the innocent fun-makers all have parts. The life-like reality of all that takes place gives an irresistible charm to the proceedings. There is a graceful plot that gathers interest as the play proceeds, and culminates in a brilliant climax. Unquestionably the greatest success as a popular entertainment. Time one and three quarter hours. 25c.

Get Our Complete Catalogue of Entertainments of all kinds, Plays, Cantatas, Musical Entertainments, Drills, Dialogues, Etc., FREE.

MARCH BROTHERS, Publishers, 208, 210, 212 WRIGHT AVE., LEBANON OHIO.

A Holden Book Cover



Will Last a Full School Year of Wear, Tear, Soiling and Handling As it is made of PURE LEATHERETTE and is WATERPROOF and GERM PROOF

All the Wear and Soiling of the Year goes onto the Cover instead of the Book itself

Affords Complete Protection to outside of book and INCREASES the Lives of the books from 40% to 60% Longer

Holden's Self Binders

For repairing broken and weakened bindings and for fastening loose leaves and

Holden's Transparent Paper

for mending torn leaves

Keep the INSIDES of the books in PERFECT REPAIR

Adopted by over 1400 School Boards and Parochial Schools. Samples Free.

HOLDEN PAT. BOOK COVER CO. Springfield, Mass.

NEW BOOKS FOR ART INSTRUCTION

TEXT BOOKS OF ART EDUCATION. A new series of books for teaching DRAWING and ELEMENTARY CONSTRUCTIVE WORK, containing TEXT accompanied by ILLUSTRATIONS IN BLACK AND WHITE AND IN COLOR, and comprising EIGHT BOOKS FOR PUPILS--one for each grade from FIRST to EIGHTH inclusive.

BOOKS FOR FIRST SIX GRADES READY IN JUNE.

BOOKS FOR SEVENTH AND EIGHTH GRADES READY SOMETIME IN FALL.

These Books have been planned so that pupils may learn and fix by application those principles which are fundamental in PICTORIAL, DECORATIVE, AND CONSTRUCTIVE DESIGN, (unconsciously in the lower grades, and consciously in the higher grades).

The work in the books is grouped under the following Subject Divisions:--

- I. OUT OF DOORS. (Landscape.)
- II. GROWTH, BLOSSOM, FRUIT. (Flowers and Plants.)
- III. LIFE AND ACTION. (The Human Figure, Birds, Insects and other Animals.)
- IV. BEAUTY IN COMMON THINGS. (Still Life.)
- V. APPARENT DIRECTION OF EDGES AND OUTLINES. (Perspective)
- VI. MEASURING AND PLANNING. (Geometry.)
- VII. DESIGN. (Color Relations; Pure Decorative and Constructive Design; Picture Composition.)

Look for Announcement. Correspondence solicited Regarding Adoption.

WRITE US REGARDING SUMMER SCHOOL, CHICAGO,
THREE WEEKS BEGINNING JULY 18TH.

THE PRANG EDUCATIONAL COMPANY

New York

Chicago

Boston

378 Wabash Ave.

WE HELP TEACHERS TO TEACH

By supplying teachable books; that is, books that are carefully graded and outline step by step the work to be prepared by the student, and by giving teachers useful hints and suggestions.

THE BEST TEACHER

Is the one who inspires the student to do his own work.

THE BEST TEXT-BOOKS

Are those which incite the student to involuntary effort, because, of the attractiveness of arrangement and subject matter.

THE SADLER-ROWE PUBLICATIONS POSSESS THESE CHARACTERISTICS

We will be glad to send full information to any teacher who may desire to become acquainted with our books, free of charge. We invite correspondence in all matters pertaining to courses of study and school administration.

Catholic Schools, Academies and Colleges are among our largest customers. Their interest is especially requested.

Sadler-Rowe Company, Baltimore, Md.

PROGRESSIVE, Earnest Teachers who are ever seeking those things of education **That Help Young People to Help Themselves,** should investigate the new **Goodyear-Marshall Business Training Courses.**



The above cut is a photographic view of the equipment for 60 Lessons in Business.

They are highly practical, as well as educative. The student becomes interested, then enthusiastic, while the common-sense plan of these courses, appeals at once, to every intelligent teacher.

Carefully graded and adapted to the needs of different groups of students, the courses are as follows:

Goodyear's Sixty Lessons in Business.

Combining elementary practice in accounting and business transactions for beginners.

Marshall's Bookkeeping and Business Training

A complete course in mercantile business and plain accounting for more advanced students.

Marshall's Double Entry Drills

A review book of practice in journalizing and in the preparation of openings, closings, and statements.

Marshall's Corporation and

Voucher Accounting

An advanced short course in accounting and voucher work for small manufacturing establishments, with drill in the transactions of corporation business.

The Progressive Commercial Arithmetic.

A fine new drill book in practical arithmetic especially suited to the needs of commercial classes.

COMPLETE OUTFITS of any of the foregoing courses will be sent to reputable schools, for examination with a view to adoption.

Following is an enumeration of schools controlled by the several Catholic Orders, that have adopted one or more of our courses, during the past three years:

<i>Sisters of Charity</i>	47	<i>Sisters of St. Agnes</i>	7
<i>Ursuline Sisters</i>	23	<i>Sisters of the Visitation</i>	3
<i>Sisters of St. Joseph</i>	59	<i>Sisters of Humility</i>	6
<i>Sisters of St. Francis</i>	58	<i>Christian Brothers</i>	3
<i>School Sisters of Notre Dame</i>	20	<i>Sisters of I. H. M.</i>	5
<i>Presentation Nuns</i>	2	<i>Sisters of the Holy Cross</i>	9
<i>Sisters of Notre Dame</i>	19	<i>Sisters of the Sacred Heart</i>	4
<i>Sisters of the Most Precious Blood</i>	5	<i>Sisters of Providence</i>	21
<i>Sisters of St. Benedict</i>	20	<i>Sisters of Divine Providence</i>	5
<i>Sisters of the Holy Ghost</i>	3	<i>Sisters of Christian Charity</i>	9
<i>Sisters of Mercy</i>	32	<i>Sisters of Loretto</i>	11
<i>Sisters of St. Dominic</i>	12	<i>Miscellaneous Schools not classified</i>	68

Hundreds of endorsements of our works will be furnished on application. A representative of the firm will visit any vacation assembly or mother house, where there are a number of teachers desirous of becoming familiar with our works. Correspondence solicited. Address,

GOODYEAR-MARSHALL PUBLISHING CO.,
CEDAR RAPIDS, IOWA.